

# Sets in Order

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WORKSHOP  
EDITION



"SIDE LADIES CHAIN" (See page 18)

VOL. X NO. 7

JULY, 1958

The Official Magazine of SQUARE DANCING



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CATALOG

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#### A

A and E Rag..Cap-DAS4030; WJ603;  
Flk-1138  
Aba-Daba Honeymoon...WJ-502-800  
Ace in the Hole.....SH-128-129  
Across the Alley from the Alamo..  
Aqua-108  
Adam and Eve.....Imp-1120-1153  
Adios Muchachos...WJ-724  
After They've Seen Paree..Mac-761  
Mac-762  
BM-173  
After You're Gone Mac-762

#### B

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Win-7447-  
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Ma  
Bake Them Hoecakes Brown.W.  
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# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. X NO. 7

Printed in U.S.A.

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Entered as 2nd Class Matter at the Post Office  
at Los Angeles, California

Subscriptions: Regular Ed. \$2.50, Workshop Ed. \$3.70

PLEASE NOTE: Allow at least three weeks'  
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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Workshop

## AS I SEE IT . . . by Bob Osgood

ONE OF THE Square Dance Associations we know of has a S'Callership fund to help encourage leadership in their area. Each year money from this S'Callership fund is used to send one caller to one of the square dance camps in the country. Other square dance clubs, caller associations, and dancer associations have similar projects where members of their groups are sent as personal representatives of the area to the National Convention or to other important square dance events to bring back to their area a first-hand account.

● Among the letters received during the last month are several lamenting lack of publicity given square dancing in the local newspapers. It used to be common, these people tell us, to get in full-page stories or even occasionally listings of square dance events, but today it is next to impossible. At an association meeting not long ago one of the members wisely observed that it is not a bad sign when newspapers refuse to print all the publicity items handed to them. Square dancing is no longer a fad in most areas but is recognized as a permanent part of the recreation program of the area, and for that reason can no longer be classed as unusual news. Despite this, however, there are still quite a few newspapers giving full-page treatment to square dancing activities in their areas, and we always enjoying receiving copies. One day soon we'll cover some of these stories in S.I.O.

● The Moiseyev Dance Company from Russia has finished its tour of the United States. Perhaps you were one of the lucky ones to watch a performance; at any rate you couldn't miss the exuberant reviews in the nation's press. As we watched the final performance in the Shrine Auditorium and stood and applauded with the 6,600 other persons who packed the house, we couldn't help but feel the genuine job of good will created by people doing the dances they loved. Here truly was the international language of the dance spoken by a people who speak no English. In our own way perhaps sometime we in America may have a comparable display of our own American dance.

Sincerely,

*Bob Osgood*



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*Lloyd Shaw*

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Write for our catalogue

## FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We are in Idaho temporarily so naturally as strangers we looked for our old love, Square Dancing. Idaho has a fine group in the Upper Snake River Callers' Assn. that should have a little recognition for the fine work they are doing. Also the dancers that help. Every Thursday night the callers and dancers go to State Hospital South in Blackfoot, the hospital for mentally sick. The patients thoroughly enjoy the dancing of simple squares and rounds. With the outside dancers helping there are usually 6 to 8 squares.

They have been doing this for several years and the hospital staff feels that this little bit of therapy has been very helpful . . . Some of the callers and dancers travel quite a distance thru all kinds of weather, as this is a year-around project . . .

Jim and Nettie Gore  
Kennewick, Wash.

Dear Editor:

. . . My Taw, Thelma, and I had the pleasure of traveling in Europe last summer during the months of June, July and August, 1957 . . . We did manage to get into some square dancing in London, England, with Jimmy Morris and his Woodberry Downs Square Dance Club and Bob Taylor and his Maverick Square Dance Club of Liverpool . . .

We had such wonderful fun with both groups. I had the pleasure and privilege of calling . . . Both of us found out that the English spoken in England and Cotton Pickin' English—Texas Style—are a little different but the fun and fellowship found at all square dance clubs regardless of where you dance is the



same. Thanks to Cal Golden, who spread the gospel of American Square Dancing throughout Europe . . .

Clyde V. Jones  
San Antonio, Texas

Dear Editor:

Last March 29, while visiting in Midland, I witnessed one of the most interesting dance programs I have ever seen. The program was under the direction of Barbara Shipps, Social Director of the Midland Community Center. Barbara is also a good square dance caller and teacher of round dancing.

The program started with a half-hour demonstration and lecture on old-time string instruments . . . This was followed by a dance demonstration by members of the Midland Corner Swingers Square Dance Club, also directed by Barbara Shipps . . . It was such an interesting and varied program the audience was thrilled. The dancing was excellent and dances of a very formal nature to the more free Western type were shown . . .

Art Raetz  
Detroit, Mich.

Dear Editor:

The Hayloft in Portland is in danger of being demolished because it is in the area designated for urban renewal. The Portland dancers are trying to convince the Mayor and his committee to consider the usefulness and beauty of the Hayloft as an asset to Portland. I was wondering if you could write a squib in SIO about it and ask all dancers who ever visited at the Hayloft to send a letter to the Mayor of Portland and ask him to consider the Hayloft as a permanent building in the plans for the urban renewal. . . Also, what a loss it would be to Portland and its square dancers.

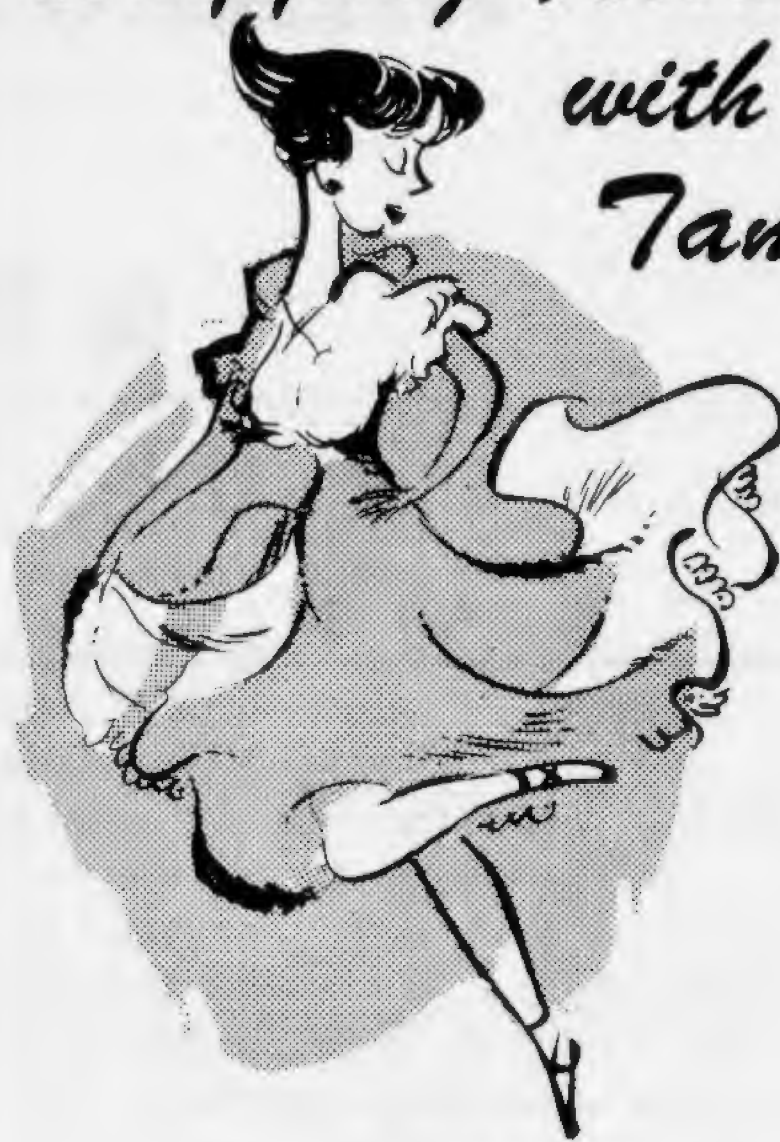
Chet Held  
Portland, Oregon

Dear Editor:

Because of the value of Sets in Order and other Square Dance magazines in planning club programs and entertainment, our club, the "Circle Eight Dancers," unanimously voted to pay the Program Chairman's subscription. This minor club expenditure has provided a continuous source of stimulating ideas for program planning . . .

Harold Garrett  
Dayton, Ohio  
(More letters on page 32)

## *Skipping Along with Tammy!*



### **NEW ROUND DANCE**

*Here is the kind of waltz square dancers have been looking for — simple but beautifully flowing —*

### **TAMMY**

**By Nita & Manning Smith**  
of College Station, Texas

*Nita and Manning have caught the just right routine for this lovely tune.*  
and

### **SKIPPING ALONG**

**By Kay and Forrest Richards**  
of San Leandro, California

Backing up Tammy is a bubbly two-step routine with enough challenge to interest all dancers — no matter what their round dancing ability. Our hats are off to Kay and Forrest!

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# THE USE OF MIXERS



## IN TODAY'S SQUARE DANCING

**S**QUARE DANCING is, by its very nature, a friendly activity, and people, by their very nature, want to be friendly. Mixing dances during an evening of square dancing encourages, promotes and provides the mechanical means of friendliness. Although it is normal for people to be friendly it is not always possible or practical for them to demonstrate their friendliness without appearing aggressive. Mixing, wisely used by the caller, provides the vehicle for demonstrating friendliness. Mixing, again wisely applied, helps to discourage and break up cliques.

At one time, certain areas frowned on mixing and carried this attitude to the extent of absolute "set" squares that danced in the same spot and with the same people all evening — every evening.

Just imagine, at the beginning of a season, buying a membership in a club which entitled you to dance only in number three couple spot in number 12 square every time that club met. This was not uncommon. The mortality rate of clubs such as this is very high since such a dance offers no more than a private party at a home with only one square.

### Not for Round Ups

Considerable judgment must be used by the caller in mixing. Too much of it conveys the feeling of a forced attempt to promote friendliness and is often irritating to some dancers. As a whole, controlled mixing is not too desirable at big round ups and open dances, but is highly successful and enjoyable at one-night stands, classes, and club dances.

If mixing is diligently practiced in classes, dancers will be trained to do their own mixing later on in their clubs — the ultimate goal, of course.

The practice of mixing was an important part of the early cotillions or Germans in the mid-1800's. Great pains were taken to break the ice at an evening of social dancing with games that left the dancers with different partners, thus helping to insure an evening's success.

In today's program the vast majority of our square dance figures call for an exchange of partners, an elemental form of mixing in itself, and show a basic desire for mixing. Thousands of stunts have been developed over the years to mix people. The present-day caller actually needs only a few of these gimmicks for night-to-night use, but they should provide variety and smoothness.

### Round Dance Mixers

There are many round dances ranging from very simple to intermediate that are excellent mixers and for which instructions and music are readily available. The most simple ones include Patty Cake Polka, Do Sa Do Mixer, Oklahoma Mixer, All American Promenade, Crazy Otto Mixer, and G.K.W. Mixer. Others are the Tennessee Wig Walk Mixer, Varsouvianna Progressive-by-Three, Canadian Barn Dance, and quite a few others.

It's quite possible to work some of these simpler dances to regular hoedown music and in this way not only introduce simple rounds but link the rounds and the squares closely together. This method is also great for teaching some of the basic square dance movements. Here are two samples:

1. In promenade position and on opposite footing walk four steps LOD. Turning to face partner on the fourth step walk away from each other in four steps (men going into the center of the circle). Both veer to the right and walk towards that person and passing right shoulders,



do a do sa do, then keep that person for a new partner and start all over again. (Total: 16 steps.)

2. In promenade position and on opposite feet walk forward four steps in LOD. Switch to "backtrack" position and walk backward four steps till in LOD. Switch to "backtrack" position and walk backward four steps till in LOD. Walk forward in RLOD four steps then backtrack to normal promenade position and walk backward in RLOD four steps. Form a right hand star with partner and walk around CW eight counts. Stop and clap on the count of eight and switch to a left hand star and walk CCW eight counts until the men are in the center and giving right hand to the girl behind them (RLOD) release their old partner and take the new girl in promenade position to repeat. (Total: 32 steps.)

### **Adapt Figures**

The Paul Jones is an excellent mixer for one-night stands with its limitless gimmicks for partner changing. Many of these same simple figures can be incorporated into more complicated mixers done to regular hoedown music.

From a single-file promenade around the hall a simple "swing the girl behind you" works quite effectively. So does Red Hot. In this large circle you can use many of the breaks and allemande figures usually reserved for a square, for instance: Allemande Thar (if it's a large circle men don't actually star but instead extend their right arms into the center of the circle while backing up), Alamo Style, Wagon Wheel, etc.

### **Use New Figures**

From the large circle have couples promenade in fours (two couples together); now Bend in the Middle (bend the line so that one couple has their back to the center of the hall and the other is facing in), do a right and left through; now Square Through (right, left, right, left — as you pull by the last you and a new partner are facing a new couple). At this point half of the couples are LOD and the other half RLOD. Here couples are in a position to do a form of Circasian Circle to include many square dance movements and calls. This is where two couples work through a particular 2-couple movement, then pass through to a new couple and work another figure. Figures

such as chains, right and left throughs, square throughs, do si does, roll the barrel, bird in the cage, etc., can be worked. To end this, couples can circle four, then combine with another four and circle eight to go into a regular square formation.

### **Mixing from Squares**

Quick mixing during squares without completely breaking up the squares is often desirable. Here are a few of the many methods that can be used:

1. Four little sisters form a ring. Now move that ring (intact) to another square. (Same thing with heads making the ring, or sides, or head men with their corner girls, etc.)

2. With the squares lined up across the hall, heads (or sides) go out to the right and circle four into a (route) line. Go forward and back and then pass through to new squares. Or, in the same formation, those who face a new couple after passing through, do a right and left through. Others curtsy, turn about, and new squares are formed.

3. Use the old Cowboy Loop figure to have three couples trail along in a line to another square. (See SIO, Feb, 1958.)

4. In a Texas Star type of star figure, have the men in the center retain their star and have the ladies "Scat" to another square. Or, when the ladies are in the center, have them retain the star while the men "Scoot" to another square.

5. Use "Nine-pin" where each square is provided with a ninth member standing in the center of the square. On the call "Number one, swing the pine pin," the person in the center, if a lady, swings man number one. If a man is the "nine pin" on that call he swings lady number one. Next number two swings the "nine pin," then three and then four. Then all five men (if the man is in the center) or all five ladies (if a lady is the "nine pin") circle to the left. On the call "Swing," the five in the center attempt to each get a partner from the four in the circle. The one ending without a partner becomes "nine pin." Changing the "nine pins" so that each square alternates men and women helps.

6. In the call "Hot Time in the Old Town," in place of the words "First couple out to the right and circle four hands 'round, pick up two

*(Continued next page)*



and circle six hands 'round, etc." substitute: "Scatter promenade, go anywhere at all. Find a couple, circle four, circle don't you fall. Find four more and circle eight hands 'round. There'll be a hot time in the old town tonight; etc."

7. In "Forward Six" have the lines of three pass through and keep going, passing through the other oncoming threes until they reach the outside; then do a "Double Bow Knot" and return or go until the caller stops them in new squares. As in the case of the route (number 2 above) squares for this must be lined up evenly across the hall.

8. In "Inside Arch-Outside Under" (Dip 'n Dive) or in "Three Ladies Chain," have the couple (or the ladies) move out of their set and across the floor from one square to another.

9. With the squares lined up again, both across and up and down the hall, have the heads (or sides) do a right and left through with a full turn to face out. Then, "Those who can, do a right and left through" with couples from other squares who are facing them, while

the others swing. Or, similarly, all four couples do a California Twirl to face out. Then, "Those who can, do a right and left through," while the others swing, to end facing the center. This same method can be used to "those who can, the ladies chain."

10. Using the old "Bird in the Cage" figure have either the bird or the crow hop out and "Fly" to another square.

### Self Mixing — the Goal

There are many more "Square Mixers" and dozens of "Round Mixers" but this is just a sampling. Some club groups have reached that wonderful state of self-mixing and in some groups it is customary to dance with one's own partner only on the first and last square. This makes it simple for the caller who, in the interest of calling a good dance, depends upon a friendly gathering devoid of cliques and sufficiently mixed so that guests and members, old experienced dancers and newer, less experienced enthusiasts, are blended into one group-personality, receptive to the fun that is planned.

## BLESS YOUR PEA PICKIN' HEART

By Ruth Stillion, Arcata, California

**Record:** Windsor 4468 — 45 r.p.m. with calls by Bruce Johnson; 4168 instrumental — 45 r.p.m.

OPENER, MIDDLE BREAK AND CLOSER;

**Well, you allemande your corner, and your partner right hand swing**

**Then the gents star left three-quarters round the square . . .**

**Box the gnat and then change hands, catch her left — left allemande**

**And a grand ol' right and left you go from there . . .**

**— Do-sa-do when you meet . . .**

**— Swing 'er, 'cause she's mighty sweet . . .**

**Promenade in close relation, if she wants some conversation (say)**

**"Bless your pea pickin' heart . . ."**

FIGURE:

**Well now, the head two couples promenade, go halfway with your maid**

**Then you lead out to the right and circle four . . .**

**Then gents break to make two lines, Forward up and back in time**

**Bend the lines and chain the ladies 'cross the floor . . .**

Each line of four bends in the middle and backs away to make new lines of four with Couples 1 and 4 facing and Couples 2 and 3 facing. Two ladies chain across these current lines.

**— Pass thru and promenade with this maid . . .**

**— Walk her all the way, don't be afraid . . .**

**Home you go and balance out, do-sa-do and swing and shout**

**"Bless your pea pickin' heart . . ."**

SEQUENCE: Opener, figure twice for Heads, Middle Break, Figure twice for Sides, Closer.



# The SQUAREDANCE PICTURE

Leaders who staffed the Florida Short Course at the University of Florida. First row: Isabel Ammerman, Ruth Bartley, Mildred Urban and Ima Baylis. Second row: Ernest Ammerman, Dr. "Bart" Bartley, Dr. Robert Fairing, Joe Urban, Harper Smith, Gene Baylis.

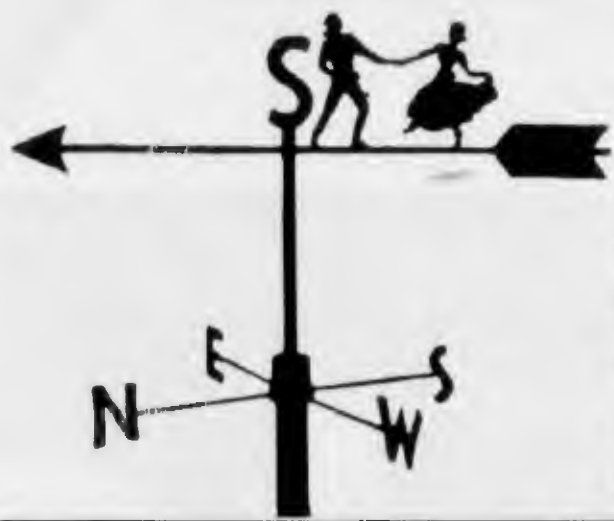


← Oregon dancers "try out" a miniature of the acre-big plywood floor which will be used at the Oregon State Festival on July 18-20. The couples are the Leigh Randalls, Dave Wiss', Gene Durkops and Lloyd Duvalls.

Bet you can't guess where these dancers are. Give up? Well, they're 300 feet below the earth's surface at Luray Caverns, Va. They are members of Pat Paterick's Pot Luck Promenaders. Won't square dancers just dance anywhere?







# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Maryland

The Dudes and Dolls of Hagerstown celebrated their anniversary with a dance called by "Decko" Deck on April 15. A full house of 14 squares was present. Regular caller for the club is "Blackie" Simmons, also one of the club's founders.

## Connecticut

The Manchester Square Dance Club, 2 years old, has over 100 couples. Present officers are the Sel Richardsons, Ed Carlsons, Wendell Jacobs' and John McHughs. Dances are held 2nd and 4th Thursdays at Waddell School. Guest callers who have entertained this club are Bob Brundage, Bard McNulty, Slim Sterling, Will Dobson and Paul Trowbridge. The club's regular caller is Earl Johnston. Special event was the smorgasbord dance on June 12.

## Ohio

Ohio Valley Square Dance Association sponsored its spring Festival on May 17-18 in Cincinnati. Callers and dancers came from a four-state area. John Bias of Huntington, W. Va., conducted the P.M. workshop and evening dance at the Northeastern "Y." Sunday's program was held at beautiful Moonlight Gardens. Burton's TV Wranglers contributed the tunes.

Frank and Carolyn Hamilton of Pasadena, California, were in charge of a week-end of round dancing in Dayton on June 28-29 in the Community Pavilion, sponsored by Miami Valley Roundancers.

"Shorty" Hughes, patient at a hospital in Northern Ohio, is being benefited by a fund started by his square dance friends. "Shorty" introduced many of the area square dancers to this particular fun and they are now rallying around.

On second Sundays of the month dancers from a wide area go to dance at Blue Moon Ballroom in Xenia. Some of the guest callers there this year have been Joe Lewis, Ray Bahn, Jerry Helt, Johnny Bias and Frankie Lane.

## Tennessee

Chatta Squares grew out of one of Fred Goodner's classes in Chattanooga in the fall of 1955, with the original membership of 40 now increased to 97. The club meets every Tuesday night the year around, featuring Western type square dancing. Current president is Mars Reynolds. Demonstration groups from Chatta Squares have appeared on local T.V. programs and have performed at various civic affairs.

East Tennessee Square Dance Federation sponsored Joe Lewis at a workshop-big dance session last spring . . . Despite inclement weather 130 people registered for the first Benefit Dance sponsored by the Ridge Runners and the Oak Ridge C of C for an Oak Ridge beneficiary. Mike Murphy and George Chapman were M.C.'s . . . New prez of the Tennessee Recreation Club is Andy Anderson.

## New York

Art Palecek calls for his hoedown group each Wednesday at the McBurney Y.M.C.A., 23rd & 7th Avenue, New York City. On alternate Fridays Tom Stewart, president of the New York Callers' Assn., guides the Circle Square Club at the same spot.

Those looking for summer square dancing in New York can find it on Mondays at Pos Park, Bronx, Dick Kraus calling; alternate Tuesdays beginning July 1 at Victory Field, Queens, Bart Haigh calling; every Tuesday night, Woolman Memorial, Ed Durlacher calling, every Thursday night at Jones Beach, Ed Durlacher calling. Most of these dances will be kept to simple singing calls.

Election of officers for the 1958-59 square dance year was held at the April meeting of the Western N.Y. Callers' & Leaders' Assn. Mike Stark, who has been acting President was elected President; John Staby, Vice-Pres.; Bob Conk, Sec-Treas. Herb Suedmeyer was appointed Chairman of the Program Committee.



## **New Hampshire**

Square dancing for fun can be added to a New England vacation at Trail's End, Sanbornville. There Host Caller Al Ruggero and guest callers will enliven vacations by presenting comfortable square dancing at night. This is not a square dance camp but square dancing is one activity.

## **Georgia**

New officers of the Island Squares, Savannah, are John Oesterreicher, Chick Webb, J. P. Sharpe, Bob Pregnall and Jack Ulmer. Actually these are husband-wife teams. One hundred couples form the club membership.

Savannah now has three clubs meeting first and third Fridays. The newest is at Oakdale School with Bill Stephenson at the helm. It is yet to be named.

Ray Smith of Dallas was booked to call in Savannah on June 7 and dancers were prepared to enjoy this evening thoroughly.

## **California**

Associated Square Dancers of Los Angeles elected new officers on sunny Sunday May 18, in the persons of Bob Paden, President; Lee Dionne (nope, no relation!), Veep; Catherine Roberts, Secretary; Don Unangst, Treasurer. Directors for this sprawling association are: Hermie Gerhardt, Clarence Corron, Bill Bergstrom, Hugh George, Harry Ludlow, Floyd Manlove, George Glass and Wes Baker. Bob Lambert, outgoing president, charged the incoming group with their responsibilities of developing leadership at club level; the strengthening of public relations and enlarging the publicity program. A-Square-D has upwards of 200 clubs in its membership.

Gene Williams was re-elected president of San Diego Square Dance Association. Serving with him will be Roland Smock, Veep; Dorothea Garlet, Secretary; and Maria Fielding, Treasurer. Gene writes, "It is very gratifying to have the support and confidence of the clubs in the association. I would like to thank all those who have worked so capably and I am looking forward to the cooperation and willingness of the new board."

For Imperial Association in Imperial Valley, the new officers are: Jesse Campbell, President; Marguerite Bucher, Veep; Darline Kline, Secretary and Kay Kamps, Treasurer.

## **Kansas**

Salina recently celebrated its 100th anniversary and in the accompanying pageant square dancers played an important part. Prior to the Centennial celebration, Carefree Knotheads Club sponsored a dance with Bruce Johnson, which was most successful.

Centralia (pop. 500) was the center of square dance attraction at the Circle Four Club's Second Annual Festival on May 9. There were 35 squares of dancers, those from Topeka coming in a chartered bus 70 miles; those from Lincoln 140 miles. Eleven of Nebraska's and Kansas' top callers were mike-side and M.C. was Evert Spunaugle of Irving.

## **Michigan**

Guy Creamer's beginners' class in Grand Blanc went on to form a "beginners' club" recently, with 26 couples as the nucleus. The first club dance was an immediate success with 9 squares attending and 5 new couples joining.

In Saginaw one of the newer clubs is St. Helen's Club, growing out of a church activity. The John Jaremas are callers and the presidents are Tony and Esther Greko. This club has a 40-couple membership.

Bay Beaux & Belles of Traverse City sponsored a Knothead dance on May 30, followed by the 3rd Annual Grand Traverse Area Festival on May 31. Both dances were held at the St. Francis Auditorium with Dub Perry coming over from Flint to call.

Detroit's 8th Annual Festival sponsored by the City Recreation Dept., was held on March 31 at the Light Guard Armory. Eighteen callers who call regularly at the department's various halls during the year, were programmed.

Twin City Squares of Benton Harbor/St. Joseph area have been organized about 2½ years, with Norm Koch of LaPorte, Ind., as the caller. To help a sagging budget, this club had an auction sale with a professional auctioneer last February and cleared \$100.00. Articles for auction were brought by the club members. Other clubs in the area are the St. John Promenaders, Barnstormers, Grand Squares and the newest, in Hartford, with a 51-couple membership and Jack Richardson as the caller.

A square dance to benefit the Congregational Church of Oxford will be held on July 11 at Oxford High School Gym on Main Street (M-24). Dub Perry will call.



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# Other Jones'

## NOTE BOOK

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DEAR BOB,

Let's see now, last month we ended up by talking about round dancing.

I use the term rather loosely since the only person I can be absolutely certain reads this column is the type-setter. (Come to think about it I hear they've invented a thing called a linotype machine since my day.)

Anyway, we (the linotype operator and I) were discussing round dancing and sort of bewailing — at least *I* was — the fact the round dancing had become such a rat race.

As I remember it the idea emerged from our discussion that it is difficult to keep up the rash of round dances. The linotype operator didn't state his feelings but speaking for him I would like to say this: Most people only have room in their memories for a certain number of round dances — say two hundred. The reason for this is that you must be able to remember a few other things, like what is your wife's name and what day is it and other trivial matters.

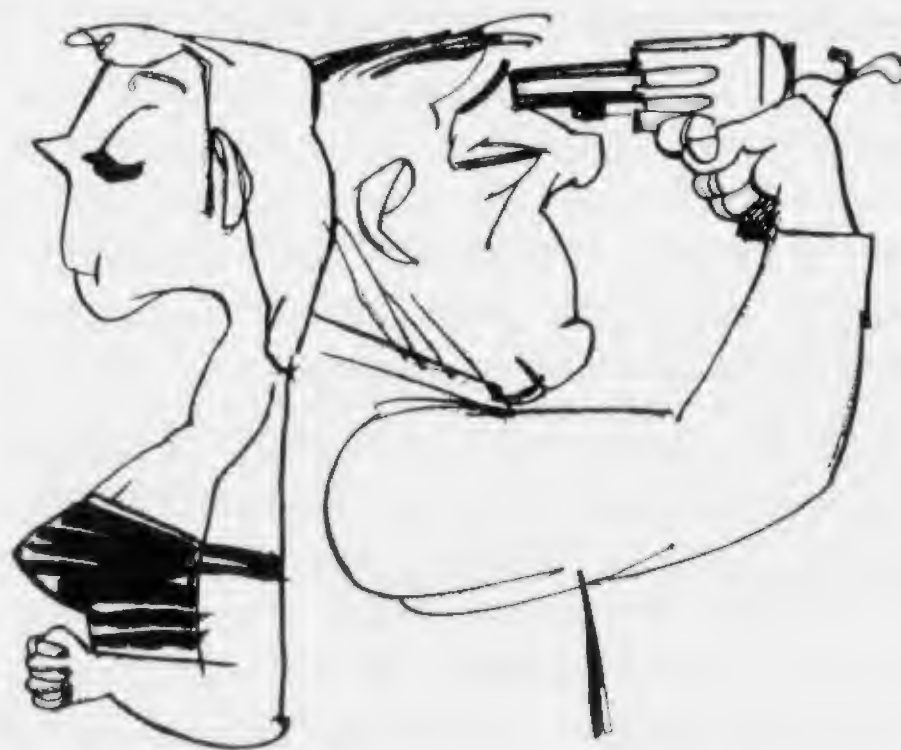
I can just hear the linotypist going on, to wit: Beyond two hundred dances the only way you can memorize a new one is to forget an old one, which is pretty easy to do but *does* present certain practical difficulties. In the first place, *what* dance is the best one to eradicate? Should it be a very old one, like "Cotton-Eyed Joe," say? Or a relatively new one such as "Patti-bas Polka" or "Noises in a Railroad Tunnel"? These last two are logical since they didn't exactly catch on, having thirty-nine and seventy-four parts respectively, being recorded on a thirty-three inch Long Playing and on a binaural tape. One nice thing about "Noises in a Railroad Tunnel" is that it is completely without music and that it can be done as a mixer with couples changing every five minutes.

Now then — having chosen the round dance we are going to forget in order to learn a new one, how do we go about forgetting? I mean, it's easy to memorize something but not so simple to un-memorize it — known as "forgetting" in my crowd. One of the surest ways is to forget everything you know and start over. This is a little impractical but again has some very real advantages: for instance, you might forget to go to your round dance class. Think how much extra carefree time would be available for square-dancing.



**Dancers Forgetting a Round Dance**

Which brings us to another point (my dear linotyping associate and me). Many people in the square-dance round-dance picture are bucking for a divorce, square-dancers to go one way, round dancers to go another. Nothing could be more logical since it would accomplish one desired end at least; it would kill them both off quickly, certainly and efficiently.



**Easy Way Out of Square Dancing**

The fact that many people believe there is nothing prettier between squares than to see a group of people sweep into a rollicking polka or a lilting waltz should not deter in any way our determination to split up these two forms of American dancing.



Another interesting set of terms to come into being is "Round dances for the square dance level" and "Round dances for the round dance level." Now, it seems obvious that the next thing will be "Square dances for the round dance level" and "Square dances for the square dance level" and just as square dancers who round dance on the square dance level will not be expected to round dance on the round dance level so round dancers who round dance on the



## Square Dancing at the Round Dance Level



round dance level will hardly be able to square dance on the square dance level because the square dance level square dances will be written for square dance level square dancers, just as the round dance level dances are written for round dance level round dancers.

As for the occasional square dancers who just like to put their scrawny little talents to an occasional round dance, well — pistols will be provided.

1 Look, Art, ("Art" is our linotyper's name), maybe we ought to hand in our uniforms — things may be getting a little rarefied around here for us. We can always go back to less complicated pursuits.

I tell you what, Art, let's you and me curl up with a good story, like maybe "The Goose That Laid the Golden Egg."

Chuck Jones—

## SQUARE GEM

Faced with a hundred and one problems in forming a new square dance club? Here's what the Locomotive Squares in Southern California came up with — the result a handsome home-made badge and quite a bit of money saved. On a square piece of red plastic, the name of the club and individual member were spelled from alphabet soup noodles. These were affixed to the plastic with ordinary plastic cement. From greeting cards a small picture of a locomotive was cut out and glued to the square. Ordinary jewelry clasps were affixed to the back of the badge with a small piece of plastic and plastic cement. The entire surface was then covered with clear finger-nail polish. Total cost — just a few pennies for a much-noticed, personalized club emblem.



Editor's Note: Back a number of years ago, Herb Greggerson composed a square dance where the head couples went out to the couple on their right, separated from their partners to go around that side couple and swing. During the swinging the sides would circle once in the center, then pass through and go around the next couple to swing while the heads would circle, etc. This was called the Milagro Square. Here George Watts uses the same basic idea with a few square throughs tossed in for good measure.

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## **SPACE BOOTS**

By George Watts, Los Angeles, California

Head two couples go forward and back  
Forward again and trail thru and separate  
Come behind the sides and swing you do  
Inside two half square thru and separate  
Come behind those two and swing you do  
Inside two half square thru and separate  
Come behind those two and swing you do  
Inside two half square thru and separate  
Come behind those two and swing you do  
Inside two square thru  
Three quarters round in the middle of the land  
Allemande left with your left hand.

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## **I FEEL BETTER**

By Bob Graham, Phoenix, Arizona

**Record:** Bel-Mar #5009 with calls by Bob Graham, flip, instrumental.

OPENER, MIDDLE BREAK AND CLOSER:

Now swing your honey go round and round  
Then allemande left gonna weave the town  
Now you weave it round gonna smile as you go by  
Now you meet your partner box the gnat  
Now come on boys and you make a great big ring  
Now sashay round that corner girl  
Gonna come back home and swing and whirl  
Then you promenade home and balance out and swing  
Well you walk along with your honey bee  
'Cause I'm as happy as can be  
Well that's exactly how I feel.

FIGURE:

Now the first and third a right and left thru  
Turn 'em boys cross trail back  
And around just one, and four in line you stand  
Well it's forward eight and eight fall back  
The inside two gonna box the gnat  
Now pull her by gonna swing that corner one  
Now the four little ladies promenade inside that big ole ring  
Now you box the gnat, gonna promenade home and sing  
Well I feel better all over, more than anywhere else  
Well that's exactly how I feel.

SEQUENCE: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer.



# EMPLOYER--EMPLOYEE SQUARE DANCE RELATIONS

*By Tom Mullen, Houston, Texas*

**L**AST MONTH employees of the Shell Oil Company, Research Division, in Houston, closed their 5th square dancing season with a full-course chuck wagon barbecue and dance; all at nominal expense to the dancers.

This industrial activity is just one example of a rapidly growing phase of the employee relations program of thousands of companies. In a single year over one billion dollars is spent, industry wide, providing employee recreations, including activities as varied as art classes, skin diving, bowling and square dances.

All over this broad land of ours there are company-owned facilities, cafeterias, conference rooms and auditoriums available for the asking.

## **Employers Like the Idea**

Industry is eager to support off-the-job activities that not only have a recreational body-building value but can relax tension, soothe nerves and increase the employee's skills. Desk workers especially need the release afforded by square and round dancing.

For a few brief hours we take on another character. We don the western clothes and boots and step back into the world of yesterday, emulating our forefathers. The rhythm and cadence of the call, plus the beat of the music, calms the nerve ends, relaxes the muscles and releases the brain cells from the steel bands of the complexities of the modern world.

Employee play makes Jack a bright boy and Jill a happy worker.

Square dancers everywhere can take advantage of this opportunity to have part or all of their expenses defrayed by the company they work for. Usually such assistance is financial, in that the company's recreation fund makes a

direct contribution towards the season's expenses of a caller and music, or matches dollar for dollar dues.

Most important, a hall is usually provided by the company. We all know the terrific value to a club to have, supplied without cost, a clean, comfortable and ready-to-use room.

## **Contact Recreation Directors**

If the company you work for has a recreational plan, and many even employ recreational directors, inquiry should be made with the view of sponsorship of a club of dancers or better yet of starting a class of beginners throughout the organization.

After this is arranged, the promotional effort is most successfully developed through the company personnel department who will circularize all employees announcing the pending activity. Hence, there is provided the publicity factor and the expense thereof, which many times proves to be the promoter's downfall.

Have notices sent to the home so the wives will get the word. Bulletin boards and desk circulars just won't do the job.

Callers can make good use of this idea either by contacting the company direct or by first interesting employees so the request for company sponsorship can come from within.

Equal success in obtaining this sponsorship can be enjoyed by round dancers as well and by the same methods.

Industry is sold on the idea of recreational benefits to employees. Now we should sell square and round dancing as an activity worthy of industry's support, then follow through and reap some of the harvest that awaits our taking.



Tom

## **ABOUT SQUARE GEMS**

In this issue you'll note several little articles scattered about under the heading of "Square Gem." These "Helpful Hints" are nothing new to readers of *Sets in Order*. In the past, however, they've just been buried among the other articles. Now we want to spotlight them — and YOU who send them in. If you have clever ideas related to square dancing (costume, equipment, program,

etc.), or any short human interest square dance anecdotes — just send them with your name and address to the Editor. If we run your contribution **AS A SQUARE GEM** we'll mail you a crisp new one-dollar bill. Not fabulous — but fun. Send in as many as you like. Unfortunately we won't be able to acknowledge them but we thank you here and now. The Editor.





# SUNNY HILLS CELEBRATES

**C**ERTAINLY one of the best-known and best-equipped square dance barns in the country — at Sunny Hills, Fullerton, California, celebrated its 10th Anniversary on May 25 with a rousing dance from 4 to 7 P.M. At the same time an adjacent hall, which can accommodate 140 squares, was opened for dancing. The original hall holds 100 squares.

Ed Smith invited all of the callers who have been regularly at the mike there during its 10 years, to attend the celebration. Some 20 callers responded, one exception being the very first, Carroll White, now a resident of Washington, D.C.

The new hall, which is available by a passageway from the original, has a snack and soda bar, the callers' stand in the approximate center of the floor and gives a light and airy feeling with its high ceiling and rose-beige tinted walls.



Grand March! Dancers line up in Sunny Hills' new spacious and airy addition.



The Sunny Hills family. Ed and Lois Smith, proprietors, pictured with their family in the new building.

Sunny Hills callers, past and present. Usual order; Glen Story, Bob Van Antwerp, Jack Hutchins, Bert and Julie Passerello (rounds), Arnie Kronenberger, Harley Smith, Ruby and Jack Glenn (rounds), Bub Ables and Al Lockabey. These folks helped to make the occasion a real reunion.





**T**ommy Thomas has been a solid supporter of the square dancing activity in Salt Lake City since he first started dancing with an L.D.S. Church group in 1948. In 1950 and 1951 he worked with the Utah State Fair Exhibitions of square dancing; was chairman of the Square Dance Clubs of Utah in 1953 and 1957. In 1956 he conducted and taught at the Dixie Round Dance Clinic in St. George, Utah.

Also included in his busy dancing years have been two seasons at the Empire Room and one season at the Roof Garden for the Hotel Utah's Western Night each week; four television shows which ran a total of 71 weeks; a summer season with the Salt Lake Country Club; two years with the City-County Recreation open-air dance at Liberty Park; charge of the square dancing at Saltair Resort on Great Salt Lake in 1957.

"Tommy" has traveled considerably to take his calling and teaching talents to many jamborees throughout Utah and other states. He called and was one of the M.C.'s at the 5th National Convention in San Diego and taught at the Round Dance Clinic.

In addition to all this Tommy took time to originate, with several others, the Intermountain Square Dance Festival for the Crippled Children's Society of Utah. He was chairman of this event for three of its six years including 1957, when \$1200.00 was turned over to the society.

Between midnight and six A.M., probably, Tommy works out original square dance calls, among them, I Miss My Swiss and Swinging Square. Oh yes, and with his wife, Geneve, he has authored three round dances: Dance Me Loose, Rocky Mountain Twirl and Around the World.

"Most important of all," says Tommy emphatically, "we have made hundreds of friends!"

# The SQUARE OF THE MONTH



C. A. "Tommy" Thomas, Salt Lake City, Utah

## UTAH TRAVELER

By Tommy Thomas, Salt Lake City, Utah

Swing your honey, 'n' don't unravel 'er  
'Cause we're gonna do the Utah Traveler!  
Head two gents and the corner girl  
Up to the center and back to the world  
Turn your right hand lady with a left hand 'round  
Now your left hand lady with a right hand 'round  
Partners all with the left hand 'round  
Now the ladies chain across the town  
Turn that gal right on the spot  
And go right into the old Red Hot.





## ROUNDANCERS

**T**HOSE WHO GAPPED at the hundreds of round dancers jamming the floor at Oakland's Golden State Round-Up in California must have admired, also, as the dancers of all ages and shapes were happily round dancing with pep and efficiency.

The lively couple greatly responsible for this tremendous showing are Forrest and Kay Richards, who have taught round dances in the area for several years. They insist that much of their success has been due to the complete support of the local Callers' Association. Since the Richards felt it was "all wrong" when only a few couples got up to round dance at the festivals, they were persuaded to pass this glad gospel along. Even then, they waited a full year, reading every book on round dancing they could find, attending institutes, conventions, etc.

Kay's dance and music background includes the study of ballet, piano and voice. At Mills College, she majored in Education, minored in Physical Ed with the stress on dancing.

The Richards theorize that rounds and

squares are part of the same whole. They have three levels of classes: for beginners; for intermediates and for advanced dancers. Many callers enroll as students in the Richards' round dance classes. One night is set aside for a get-together with these folks. The round dance/square dance relationship is discussed — and methods of presenting the dances to square dance groups. Classes are *limited* to 50 couples.

Kay and Forrest are a hard-working team. She gives most of the explanations, altho' Forrest sometimes talks to the men on specifics which apply to them. They plan their programs together, try to avoid "over-teaching" and try to keep it all fun.



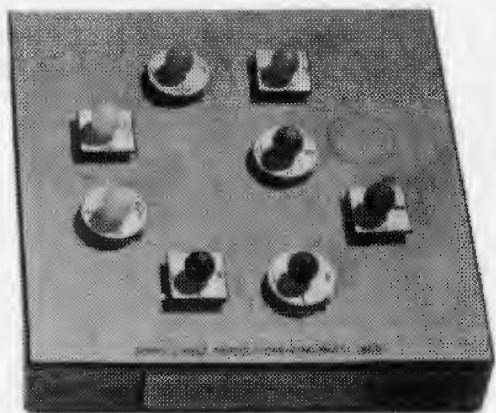
*Forrest and Kay Richards, San Leandro, Calif.*

The Richards' philosophy includes a firm conviction that no one should teach rounds unless he subscribes to the underlying philosophy of the square dance/round dance movement — a real belief in, respect for and unselfish love of his fellow-man.

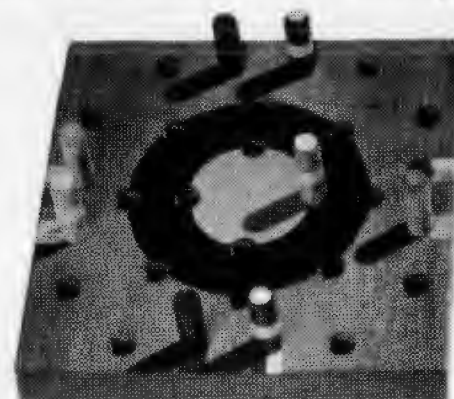
This month the dancers who attend the Sets in Order Summer Institute will have the privilege of meeting Forrest and Kay as they will be, for the third year, on staff as prime assistants to the Frank Hamiltons for the round dance program.

## ON THE COVER

A new game? A variety of chess or Chinese checkers? No, Sets in Order photographer, Joe Fadler just happened to catch a new square dance in the process of being "created." The old method of using eight tea cups to represent the members of a square has resulted in many



simple and complex figures (not the least of which would be the famed Tea-cup Chain itself). Other more portable methods of diagraming dance patterns have been devised. One is Jerry Helt's magnetic board (left) and Bob Saxton's peg board (right). Maybe you favor a blackboard or just plain pencil and paper.







## "THE SQUARES WENT OVER THE MOUNTAIN..."

*By Wayne Puckett, Portland, Ore.*

**T**HEY REALLY DID go over the mountain. Eighty-seven square dancers wearing the Portland Rose insignia journeyed to Nampa, Idaho, last March for a super square dance weekend.

The idea started when the Nampa Valley people paid the Portlanders a visit in January. Their invitation to return the favor was just too much to resist so plans began taking shape for the excursion. The Mel Strickleths, Cliff Amos' and ourselves started the job.

Union Pacific Railroad provided us with two coaches and a baggage car for clothes, etc. Dresses were carried on hangers in a section of the baggage car which had been nicely lined with paper and partitioned off for a dressing room.

Our "Square Dance Special" left Portland at 8 A.M., after much picture-taking by the local newspaper. We'd hardly sighted the Columbia River before stunts and games started and hilarious directions started coming over Mel's loud-speaker. At station stops we climbed out and limbered up with a square or two on the



Portland dancers are shown here warming up at the Union Station before boarding the train for a 2-day trip to Nampa, Idaho, over the mountains 500 miles away.

platforms. Meals appeared with amazing regularity and everyone ate too much very happily.

Our reception in Nampa was royal, with Mayor Leupp and his wife among the crowd on hand to greet us. Ross Crispino with a sound car added to the reception that could be heard for miles. Buses were standing by, with police escort, to take us to Crispino's El Rancho Playroom where we ate some more. Buses took us to the New Armory where we square danced to our heart's content. Breakfast (more food!) was served at 3 A.M.

The trip home? More gags, more gimmicks from the tireless ones, punctuated by a few snores from those who had had it. The "Special" pulled into Union Station again at 7:45 P.M. full of well-exercised, well-fed and well-traveled square dancers.

### DENVER HOSTS "NATIONAL" IN 1959

The 8th Annual National Square Dance Convention will be held in Denver, Colorado, May 28-30, 1959, with the Denver Area Square Dance Council as the hosting group. Preparations have already been under way for quite some time to handle this gigantic effort, which requires so much advance work. At the far left in the picture you see George Nichols of Denver, who is General Chairman for the 8th National. The occasion was the National Federation of Republican Women Convention in Denver, when two sets of square dancers entertaining the visiting delegates. Pictured with Nichols are Mrs. Nichols; Robert Keith Gray, Special Assistant at the White House; Mrs. Peter Gibson, President of the Federation; and Mr. and Mrs. Harold Weselquist.





## STYLE SERIES:

# WASH THE CLOTHES (ESTES WHIRL)

Hey, you wash the clothes  
Now wring them out  
Turn that line sunny-side out  
Circle to the right you go like thunder  
Break by the left, turn the right lady under.

**F**ITTING THE CATEGORY of Double-Bow Knot, Take a Ride on the Trolley and some of the other novelties, Wash the Clothes was introduced some years ago by Dick Montgomery, then of Colorado.

The figure, restricted to demonstration work or specialized groups does not have directional calls and for that reason shouldn't be called without establishing a brief traffic pattern.







The call starts from a circle eight to the left (1). On the call "Wash the Clothes" the dancers drop hands, men turn right and ladies left to face out (2). Without stopping the swinging motion, men take original partner's right

hand in their left and swing out (3). Then, to the call "Now wring them out" swing those same joined hands into the center of the square (4). Dishragging under their own joined hands to the call: "Turn that line sunny-side out"



men left face turn and ladies right face turn (5, 6 and 7) to again face out. "Circle to the right and go like thunder." Hands are joined and the dancers with their backs to the center of the square circle clock-wise (8). "Break by the left, turn the right lady under." Men let go

with their left hands (ladies' right) and California Twirl the lady on their right (9) until these ladies become their new partner on their right, facing in (10). With new partners all circle to the left, execute figure again (11). Four times through and all have original partners.





# BUBBLES IN WINE

By Pete and Ann Peterman, Fort Worth, Texas

**Record:** "Bubbles in the Wine," Coral (45) 96511; (78) 65511

**Position:** Butterfly, M's back to COH

**Footwork:** Opposite, Directions for M

**Measures**

## INTRODUCTION

**1-2 Wait; Wait;**

**3-6 Roll, Away; Step, Touch; Roll, Back; Step, Touch;**

Starting M's L, roll away in 2 steps in LOD; step L in LOD, touch R to L; repeat action of meas 3-4 in RLOD starting R.

**7-8 Balance Apart, Touch; Balance Together, Touch;**

Balance away from partner (twd COH) on L, touch R to L; balance together to CLOSED POSITION turning slightly  $\frac{1}{4}$  L face to face LOD. (Note that music retards on meas 7-8 so that acknowledgement is slow.)

## PATTERN

**1-4 Walk, 2; Side/Close, Forward; Walk, 2; Side/Close, Forward;**

In closed dance pos., (M facing LOD) walk fwd., two steps L, R; (LOD) step to side on L, close R to L, fwd on L (diag twd wall) walk fwd two steps R, L; R to side, close L to R, fwd on R (diag twd COH);

**5-8 Twirl, 2; Two-step Turn; Two-step Turn; Twirl, 2;**

Walk fwd two steps L, R; (LOD) while W twirls under M's L and W's R hand R, L; do two turning two-steps; walk fwd two steps L, R; (W twirls again R, L) ending in closed pos, man facing LOD;

**9-16 Repeat meas 1-8;**

End in SEMI-CLOSED position;

**17-20 Forward, 2; Side/Close, Cross; Side/Close, Cross; Side/Behind, Side/Front;**

Walk fwd (LOD) two steps L, R; step side on L, (LOD); close R to L, cross L over R (open pos facing RLOD); step side on R (RLOD), close L to R, cross R over L (LOD); step side on L (LOD), R behind L, side on L, cross R over L (LOD); assuming SEMI-CLOSED pos;

**21-24 Repeat meas 17-20;**

End in SEMI-CLOSED position;

**25-28 Walk Forward, 2; Cut/2, 3/4; Apart, Touch; Together, Touch; Twirl, 2;**

Walk fwd two steps (LOD) L, R; cross L over R, back on R, cross L over R, back on R; step side on L, (COH) touch R to L, step side on R (twd partner), touch L to R; walk fwd (LOD) two steps L, R; W twirls (R-face) under M's L and W's R hand, R, L;

**29-32 Repeat meas 25-28;**

**1-2 Break: Two-step Turn; Two-step Turn;**

Two R-face turning two-steps, ending in CLOSED POS. M facing LOD; Repeat dance two more times; **DO NOT REPEAT BRIDGE.**

**ENDING:** On meas 32 M walks fwd (LOD) two steps L, R as W twirls R face; Bow and curtsy.

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## SQUARE GEM

Looking for a way to speed up that slow process of getting out the monthly mailings to club members, new classes, etc.? Try using a couple of ice cubes resting on a paper towel in a saucer to moisten your stamps. This beats the old tongue, sponge, or damp cloth method.  
(From Frank MacFall, Whittier, California)



## SIDEWINDER WEST BREAK

By Harry Saxton, Charleston, W. Va.

**First couple half sashay**

**Second couple swing and sway**

**Third couple promenade half way**

**Behind that couple stand.**

**Forward four and back like that**

**Forward again, there stand pat**

**Face the sides, go right and left thru**

**Wheel around and dive thru**

**Circle four in the middle of the floor**

**One time 'round and then no more**

**Pass thru, left allemande . . .**

Repeat, starting with second, third and fourth couples.

## MINEOLA MIXER (CONTRA)

By Frank W. Konoparek, Westbury, Long Island

**1, 3, 5 Crossed**

**8 counts — X Everybody go forward and back . . .**

**8 cts — (1) Forward again and box the gnat, then do-sa-do right where you're at**

**8 cts — (2) . . . . . Pass thru**

**8 cts — (3) With the one below you do-sa-do . . .**

**8 cts — (4) Same one you allemande left . . .  
allemande right**

**8 cts — (5) The one you know . . (partner) Box the flea with the one below**

**8 cts — (6) Chain those girls across the set . . .**

**8 cts — (7) Chain those ladies back again . . .**

64 total X — (from beginning)

Calling Notes:

a) Each line including dots for pauses takes up 8 counts

b) Everyone dances at all times. People at ends of line dance with "ghost" until progression occurs

c) X — refers to prompt call before music starts  
Music — any favorite **64** beat Reel

## ONE KISS WALTZ

By Es & Joe Turner, Bethesda, Md.

**Record:** Sunny Hills #AC3141

**Position:** Intro: Facing, M's back to COH, his R—her L joined.

**Footwork:** Opposite

**Intro: 4 Meas. Wait 2; Balance Apart; Balance Together To Closed;** (A diag balance apart with M facing slightly LOD makes the mvt to closed pos M facing LOD for first figure smoother).

**Measures:**

**1-4 Fwd Waltz; Twirl In To Open; Fwd Waltz; Change Sides To Closed;**

One fwd waltz in closed pos moving LOD; W twirls 1/2 RF turn in 3 steps under M's L to open pos facing LOD with W on inside as M waltzes fwd with small steps R,L,R; fwd waltz LOD to face partner on the close of ct 3; W turns LF under M's L and her R as partners change sides with W crossing in front twd LOD to outside—end closed pos M's bk to COH.

**5-8 Bal Bwd; Maneuv, 2, Close; Turning Waltz; Twirl To Closed;**

Bal bwd twd COH on M's L; maneuver into closed pos M's back to LOD in 3 steps

starting M's R fwd; one RF turning waltz starting bwd on his L; W twirls RF to resume closed pos M facing LOD.

**9-12 Fwd Waltz; Twirl To Closed; Fwd Waltz; Twirl To Open;**

W waltzes fwd 4 meas starting on L and varying size of steps with W's action. W waltzes LOD one meas; twirls quickly full RF turn to closed pos under her R and M's L in three steps; another closed pos fwd waltz LOD; then a 1/2 RF twirl to end in open pos both facing LOD.

**13-16 Waltz Away: Lady Turn, Man Maneuver, #3; Turning Waltz; Twirl To Butterfly;** Fwd waltz LOD swinging away from partner; continuing fwd, M maneuvers to closed pos facing RLOD as W does solo L F spot turn in 3 steps to closed pos; RF turning waltz; W twirls RF in 3 steps to butterfly pos with M facing LOD and partners close together.

**17-20 Bal Apart; Wrap, 2, 3; Fwd Waltz; Turn Her In;**

Keeping both hands joined, balance slightly apart with step, touch, —; W "wraps" in 3 steps with 1/2 LF turn under her R and M's L — this hand hold is high while the other joined hands are kept low—as M waltzes fwd LOD with very small steps (W is now on M's R side both facing LOD); fwd waltz in "wrap" pos; meas 20 —releasing lower hand hold (his R & her L) M steps swd with short R twd wall, fwd with short L, and closes on R as he leads her across in front of him in a 1/2 LF turn to finish in open pos with W on inside — both facing LOD.

**21-24 Twinkle (LOD); Twinkle (RLOD), 2, Face; Reverse Twirl To Butterfly; Side, Draw, Tch;**

In open pos W on inside, twinkle LOD both crossing in front with a long gliding stride M's L & W's R, turn in to face partner as you step R, L; twinkle RLOD in same manner with opp feet, & hand hold facing partner on last ct; still maintaining hold with M's R & W's L hand, the W does a 1/2 reverse or LF turn under her L and his R as she moves in 3 steps across in front of him to face him & RLOD —as M turns to face LOD with 3 accommodating steps; both step swd twd wall (M's R) and draw L to touch and hold.

**25-28 Bal Apart; Wrap, 2, 3; Fwd Waltz; Turn Her In;**

**29-32 Twinkle (LOD); Twinkle (RLOD), 2, Face; Reverse Twirl To Closed; Side, Draw, Tch;** Repeat action of 17-24 except that partners assume closed pos on meas 32 with M facing LOD to repeat routine from meas 1.

**DANCE THRU THREE TIMES.** On last meas 27 as W turns under his R to change sides, M moves twd COH turning to face her and the wall as partners step slightly apart for usual BOW & CURTSY as music retards. No additional twirl at end.



### LET'S ROLL BACK

By Gordon Blaum, Miami, Florida

First and third bow and swing  
Promenade  $\frac{3}{4}$  around the outside ring  
Behind the side couples stand  
Forward eight and back to the land  
Sides roll back behind them stand  
Double pass thru across the floor  
Front couple left, next couple right  
Circle four with the ones you met  
Head gents break to a line of four  
Forward eight and back that way  
End two ladies do a half sashay  
Centers arch ends turn out go around one  
Go down the center and divide the land  
Behind one lady you stand  
Ladies roll back but not too far  
Gents pass thru to an allemande thar  
Back up boys in a right hand star  
Shoot that star and skip one maid  
Grand right and left and don't be afraid . . .

### BREAK

By Harold Bausch, Leigh, Nebraska

Heads to the center, back with you  
Forward again do a right and left thru  
Four ladies chain across that way  
All four couples do a half sashay  
Eight to the center and back with you  
Head two couples cross trail thru  
To a left allemande — FULL turn around  
go right and left thru.

### SQUARE THRU BREAK

By Bill Copeland, Birmingham, Alabama

Heads go forward and back with you  
Forward again and square on thru  
A right, left, right and a left you do  
Then face the sides and square on thru  
Keep on going 'til you hear me shout  
You've got two lines facing out  
Two lines of 4 facing out in head pos.  
You balance out and back that way  
Then bend the lines and half sashay  
Before half-sashaying, original corner is on  
your right.  
Then allemande left right where you stand  
And come on back a right and left grand.

### SNOW BALL

By Fred Applegate, Lemon Grove, Calif.

Four ladies chain across with you  
Two and four do a right and left thru  
Heads to the center, back to the bar  
Center again with a right hand star  
Back with the left, you're going to town  
Pick up your corner with an arm around  
Star promenade, go round the town  
Now the rim rolls back for a two and one  
Gent back two, the lady back one  
Star promenade with a three and one  
The hub backs out, the rim goes in  
Reverse that star, put the four men in  
The ladies turn back, one by one  
Go once around, just for fun  
Pass your own, (orig. part.) left allemande  
Partner right, go right and left grand.

### BREAK

By Don Reynolds, Mitchellville, Iowa

One and three swing and sway  
While two and four half sashay  
One and three forward up and back to the town  
Then square thru three quarters round  
Go right, left, right you turn back  
Left square thru — go left, right, left you do  
Right to your own pull her by  
To the right hand lady left allemande  
The wrong way around right and left grand  
The wrong way round on the wrong way track  
Met your honey double the gnat  
Box it once, then box it again  
Then pull her by there's your corner  
Allemande left partner right right and left grand

### THE BROKEN H

By Dan & Madeline Allen, Larkspur, Calif.

One and three you bow and swing  
Chain your girls to the right of the ring  
First couple, just you two  
Down the center split those two  
Four in line you stand  
Forward four and back like that  
Forward four and then stand pat  
Sides right and left thru along the line  
Turn 'em around and pass thru  
Both turn right in single file  
The line divide and follow those two  
Now circle up eight, that's what you do  
Those who can, do a left allemande  
The other two you whirlaway  
To a right and left grand in the usual way.

### EIGHT CHAIN CRAZY

By Jimmy Campbell, Birmingham, Alabama

Head two couples bow and swing  
Go into the middle come back again  
Two head ladies chain across  
Turn 'em boys you always do  
While two and four go right and left through  
Head two couples pass through  
Separate go around one  
Come into the middle go right and left through  
With a full turn around that's what you do.  
Face the outside, eight chain through  
Active couples are standing back to back facing  
the outside couples — do the eight chain  
through figure until all couples are back in the  
same position as here—then the active couples  
join hands with the outside couples to make  
the two circles of four.  
You chain 'em over and you chain 'em back  
Chain those girls on the longer track  
Chain sweet Sal, chain sweet Sue  
Keep on chaining till eight chain through  
Then join your hands and circle up four  
Circle four and you are doing fine  
Head gents break and you make two lines  
Forward eight and back in time  
Pass through then bend the line  
Go right and left through with the opposite two  
And you turn then around —  
Cross trail back and there's your corner  
Allemande left and you don't step on her  
Right and left grand, etc.



## MUSSELFORK HASH

By Dr. Myron Redd, Marceline, Missouri

One and three bow and swing  
Promenade half the outside ring  
Go halfway round  
Right and left thru straight across  
Same ladies chain now don't get lost  
Turn 'em twice with all your might  
Then lead on out to the couple on your right  
Go right and left thru  
Right and left back in the same old track  
Same ladies chain but don't chain back  
New head ladies Dixie Chain across the floor  
Ladies go left gents go right  
Go around just one line up four  
Forward eight and back with you  
Now bend your line pass on thru  
Face your partner go right and left thru  
Turn on around you're gonna  
Dive thru and pass thru  
Half square thru the outside two  
Then California Twirl and look out man  
Left allemande

## SILVER BELL

By Ivan and Molly Lowder, Compton, California  
**Record:** Silver Bell, MacGregor #815-B slowed  
45 RPM #8155-B

**Position:** Semi-closed position, both facing twd LOD.

**Footwork:** Directions given are for the Man, Woman uses opposite footwork unless otherwise directed.

## INTRODUCTION

Meas.

- 1-2 Wait.  
3-4 Step apart, acknowledge; Step together, hold.

## DANCE

- 1-4 **Fwd, —, Face, —; Rock Side, Back, Front, —; Side, Back, Front, —; Side, Back, Front;**  
In semi-closed position facing twd LOD, walk fwd 2 slow steps L-R turning to face partner in loose closed pos, at end of 2nd step; with rocking motion step to L, in back of L on R keeping L in place, rock back on L in front of R; starting with R foot repeat rock steps to R; starting L foot repeat rock steps to L.
- 5-8 **Turn Away, —, Two, —; Step, Close, Step, —; Two-Step Turn; Two-Step Turn;**  
Progressing twd RLOD release handholds and make full turn away from partner (M-R, W-L face) in 2 slow steps R-L; assume closed pos. M facing wall and step R, close L, step R, in RLOD; moving in LOD do 2 turning two-steps L-R-L, R-L-R, making one CW turn, ending in semi-closed position facing LOD.
- 9-16 Repeat action of Meas. 1-8
- 17-20 **Walk FWD, —, Two, —; Twirl, Two, Sidecar, —; Walk, —, Two, —; Twirl, Two, Banjo, —;**  
In semi-closed pos. walk fwd in LOD 2 slow steps L-R; M takes 3 steps L-R-L slightly fwd, while W twirls R face 1/2

turn across in front of M ending on M's L side in sidecar pos; walk fwd in LOD 2 slow steps R-L; M takes 3 steps R-L-R slightly fwd, while W twirls L face 1 full turn across in front of M ending on M's R side in banjo pos., M facing LOD. (M's L & W's R hand joined on twirls)

- 21-24 **Back, Close, Girl Turn, —; Fwd, Close, Boy Turn, —; Fwd, Close, Both Turn, —; Step, Close, Step, —;**

M step bwd on L, close R to L, step bwd on L & lift R, as W step fwd on R, close L to R, step fwd on R pivoting 1/2 turn R to face LOD in semi-closed pos; M step fwd on R, close L to R, step fwd on R pivoting 1/2 R to face RLOD in sidecar pos, as W step fwd L, close R to L, step fwd L & lift R; M step fwd on L, close R to L, step fwd on L pivoting 1/2 L to face LOD in banjo pos, as W step bwd on R, close L to R, step bwd on R pivoting 1/2 L face; M step fwd R, close L to R, step fwd R, touch L by R.

- 25-28 **Apart, —, Touch, —; Lead Girl, Around, In Back, —; Across, In Front, To Skaters, —; Wheel, Face, RLOD, —;**

Keeping M's L & W's R hand joined, balance apart stepping back on L in RLOD, touch R by L; keeping joined hands shoulder high M transfers W's R to his R hand taking short step fwd & slightly twd L on R, short step fwd on L, short step bwd & to R on R, as W step fwd & slightly twd L on L to M's R side, steps R-L in back of M turning 1/2 R to face LOD to R & slightly back of M; M extends L arm across in front of W joining L hands & releases R hand taking 2 short steps L-R back & slightly to R, short step fwd & to L on L, leading W across in front of him in a full R-face turn to his R side in skaters pos, L arms extended, R hands joined at W's waist; in skaters pos, wheel 1/2 turn CW to face RLOD, M moving fwd R-L-R, W backing around.

- 29-32 **Roll, The Girl, Out, —; Turn Her L, To Closed, Pos, —; Two-Step Turn; Two-Step Turn;**

Releasing L hands, M takes 3 short steps L-R-L making 1/2 R turn to face LOD as W rolls out full R face turn to face RLOD on M's R side; M gives W lead for L-Face turn & releases R hand taking 3 short steps R-L-R fwd in LOD making 1/4 R turn to end in closed pos facing wall, as W makes free 3/4 L-face turn moving slightly fwd in LOD; in closed pos. do 2 CW turning two-steps.

REPEAT ENTIRE DANCE TWO MORE TIMES

## TAG

- 1-4 **Walk Fwd, —, Face, —; Rock Side, Back, Front, —; Side, Back, Front, —; Twirl, 2, Bow;**

Repeat action of Meas. 1-3, then W does 1 R-face twirl under M's L & own R arm, step apart for bow & curtsy, M's R & W's L hand joined.





# THE WORKSHOP

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JULY 1958

## WHERE'S MY CORNER? (BREAK)

By Bill Richardson, Fresno, California

Head two ladies chain to the right  
Turn 'em around and hug 'em tight  
Heads go forward, box the gnat  
Face the sides in the usual way  
Two and four half sashay

Everybody's corner is to the left  
Gents go left, left allemande  
Partner meet right and left grand.

## SASHAY OUT, SQUARE THRU

By Al Scheer, Dearborn, Michigan

Head two couples bow and swing  
Up to the middle and back again  
Forward now, swap and swing  
Face the sides  
Split that couple come back in  
Half square thru in the middle like sin  
Split the sides as you always do  
Come into the middle and square thru  
All the way round then face the sides  
And Stop! Swing the gal behind you Pop  
Face the middle and pass thru  
Go round one into the middle  
Box the gnat across the land  
U turn back, left allemande.

## BREAK

By "Doc" Heimbach, Blue Island, Illinois

One and three go up and back  
Across the center you box the gnat  
Pass thru—turn left a while  
All the way 'round in single file  
Side two couples half-sashay  
Circle half around that way  
California twirl with your right hand  
Meet old corner—go left allemande, etc.

## BOY & BOY — GIRL & GIRL WITH A DIXIE GRAND

By Robert P. Hood, Amory, Mississippi

Head ladies chain across the hall  
Chain 'em left, don't let 'em fall  
One and three forward and back  
Star by the right on the inside track  
Back by the left in the middle of the town  
Take your corner with an arm around  
Star promenade go around the town  
Outside four back one you whirl  
It's a boy and boy — a girl and a girl  
Back right out you're not quite straight  
Join your hands and circle eight  
Break and trail, go round the land  
Gents turn back to a Dixie grand  
It's a right, left, right, pull 'em by  
There's your corner, left allemande . . .

## BREAK FROM A PROMENADE

By Bern Aubuchon, St. Louis, Missouri

One and three wheel around  
Two ladies chain and turn 'em around  
Face those two and pass thru on to the next  
Two ladies chain and turn 'em around  
Face those two and pass thru on to the next  
And Suzie Q, etc.

Well, circle up four you're doing fine  
Head gents, break and form two lines  
It's forward and back

Just for fun, let's trail thru and pass one  
The second girl you swing and whirl

Set is in position for break. Everyone has  
original partner.

Allemande left, etc.

## SNEAKY STIR THE BUCKET

By Don Ferguson, Ferndale, Michigan

All four ladies grand chain  
Chain 'em boys, you're not through  
Two and four right and left thru  
Two and four now half sashay  
First and third stand back to back  
Separate, go round one, stand four in line  
Forward eight and back with you  
Forward again and pass thru  
Turn back alone  
Right hand high, left hand low  
Cross the ends and let them go (to new positions)  
You stirred the bucket for the next old square  
So stand right there with your lady fair  
(NOTE: If everyone did this right, each couple  
will end up as a couple one place to the right  
from where they started as they would after  
stirring the bucket after the dance)

## LITTLE SQUARE HEN

By Harold Gate, Train, B.C., Canada

First and third bow and swing  
Up to the middle and back to the ring  
Forward again and cross trail thru  
U turn back and half square thru  
A right and left thru with the outside two  
Inside arch and the outside under  
Opposite box the gnat  
Face to the middle and square thru  
With a right, left, right you do  
A left to the your own and pull her thru  
Right and left thru with the outside two  
Inside arch and the outside under  
Opposite box the gnat  
Face to the middle and left square thru  
With a left, right, left you do  
A right to your own and pull her thru  
And allemande left with the old left hand  
Partner right a right and left grand.





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Since 1951 John and Frances Schmidt have been holding square dance classes in their Wheatland Square Dance Center near Plainfield, Ill. Since that time they have graduated each year two classes which have had twenty lessons each, one finishing in February, the other in June. In the spring of 1957 they held their first Class Reunion Dance wherein dancers from all the classes convened for one big get-together. It was so successful, even pulling out those dancers who had not been dancing regularly, that the Schmidts did a repeat in 1958. It is handled much like other reunions, with the various classes wearing their distinguishing colors and vying with each other for the largest attendance. Some time during the evening each class does a pantomime, acting out names of dances for the others to guess. A real "homecoming" feeling prevails and classmates greet with especial warmth.

## CALENDAR OF SQUARE DANCING EVENTS

- July 4—Munic. Audit., Victoria, B.C.
- July 5—Centennial Square Dance  
Lakeside Park, Nelson, B.C., Canada
- July 5—Squarenaders Guest Caller Dance  
H.S. Gym, Newport, Oregon
- July 12—Jamboree—Ann. Paper Festival  
Camas H.S. Gym, Camas, Wash.
- July 12—NCASDLA Summer Jamboree  
Roof Hecht Co., Arlington, Va.
- July 18-20—Oregon Federation State Festival  
Jr.-Sr. High School, Springfield, Ore.
- July 19—Summer District Dance  
Civic Audit., Ardmore, Okla.
- July 20—July Jamboree  
H.S. Gym, Truckee, Calif.
- July 25—Promenaders' Open-Air Dance  
Rockvale, Montana
- July 25-26—5th Ann. Black Hills Hoedown  
Rapid City, South Dakota
- Aug. 1-2—9th Ann. Steamboat Festival  
Steamboat Springs, Colo.
- Aug. 7-9—Annual Peach Festival Jamboree  
Penticton, B.C., Canada
- Aug. 8-9—2nd Ann. Spanish Trails Fiesta Jamb.  
Ft. Lewis A & M Coll. Field House,  
Durango, Colo.
- Aug. 16—Summer District Dance  
Civic Audit., Ardmore, Okla.
- Aug. 29-Sept. 1—Labor Day Week-End Vacation  
Conneaut Lake, Pa.



Aug. 30-Sept. 1—4th Ann. Montana Knothead Jamboree, Old Faithful Lodge, Yellowstone Park, Wyo.  
 Aug. 30-Sept. 1—Southern Square Dance Reunion, Heidelberg Hotel, Jackson, Miss.  
 Aug. 31—Regatta-Sunset Area Festival Astoria, Oregon  
 Sept. 5—Assoc. Square Dancers' Superior Calif. State Fair Dance, Governor's Hall, Fair Grounds, Sacramento, Calif.  
 Sept. 5-6—Assn. Fall Festival Munic. Audit., New Orleans, La.

## NORTH CAROLINA FESTIVAL

The quarterly festival was held in Tanglewood Park, Winston-Salem on May 31st. A callers' meeting was held in the P.M., followed by a "catch-as-catch-can" dance. The festival dance began at 8 P.M., with club callers from over the state.

Travelin' Jim Brower called for Capital Squares in Raleigh on April 16. Squares came from Burlington, Greensboro, Fayetteville, Durham to join the fun, swelling the total to 14 squares.



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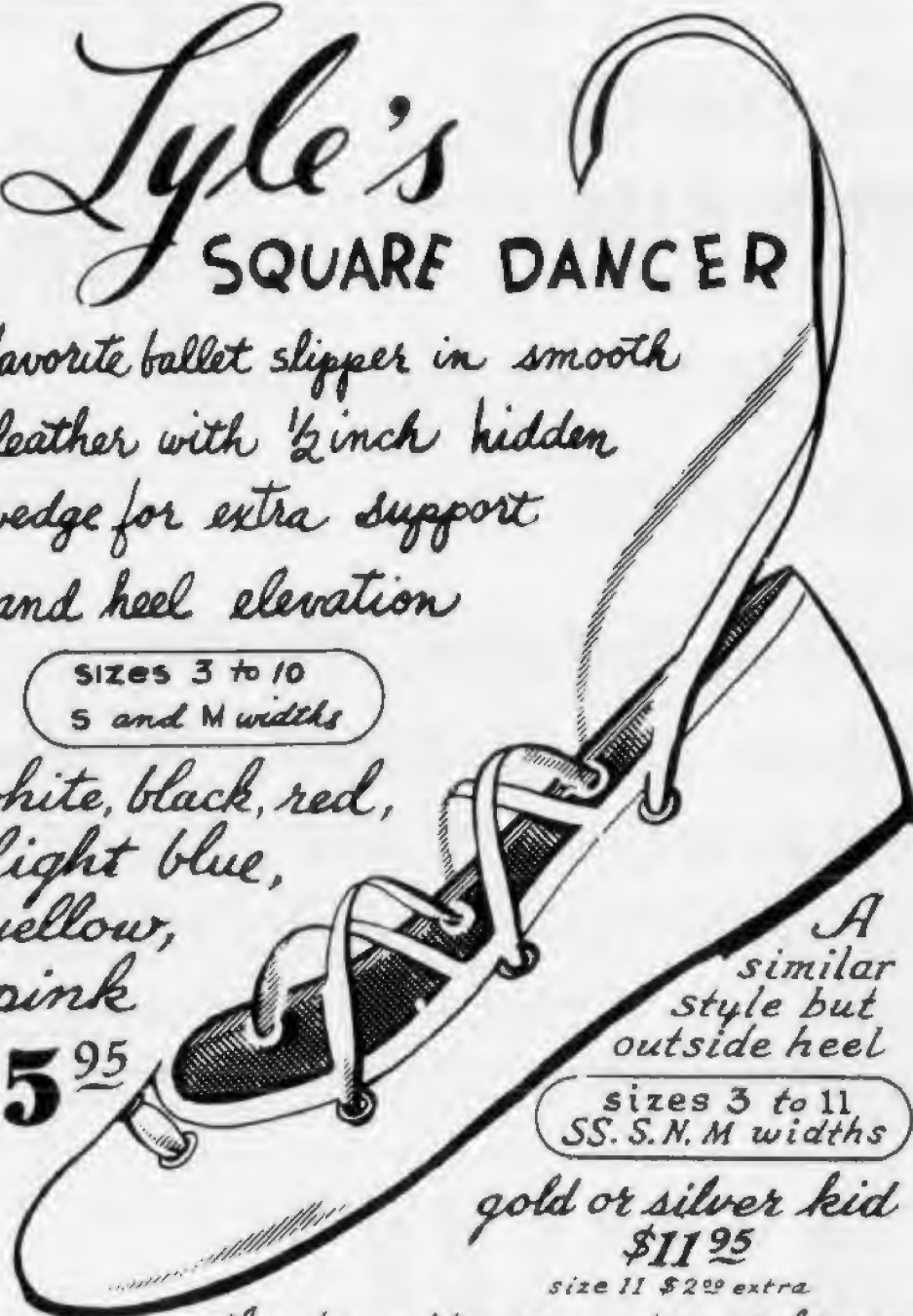
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## THE BRITISH SCENE

By Tony Pears, London, England

(Editor's Note: England is teeming with enthusiastic square dancers, several of whom we have written about from time to time. Here an Englishman gives us his views.)

SQUARE DANCING in England has made great advances since it first took the country by storm in 1952. The hop, skip and jump technique of those days has now given way to the smooth California style of dancing. This style has been adopted by almost every club throughout the nation with outstanding results.

One of the first clubs to adopt the style was the Woodberry Down Square Dance Club which meets every Sunday and Tuesday in the Hornsey area of North London. This club is fortunate in having as its caller Jimmy Morris, one of the country's leading callers. It seems that Jimmy has solved the problem of keeping beginners and the more advanced dancers equally happy. This he does by reserving Sunday night for the advanced dancers and Tuesday for the beginners. The club has its own band playing at all its dances and this adds extra zip to the evening's enjoyment.

### Clubs Get Together

The Tuesday and Sunday clubs often get together for a joint evening and this helps the beginners to improve their style somewhat. Just to keep the really advanced dancers on their toes Jimmy reserves one or two Sunday afternoons a month for a session of Forward Squares. These sessions include dancing to called-records and tape recordings of some of America's top-line callers. A spot is also reserved in the programme for our own callers to have fun practising the latest dances and breaks.

Another equally successful club is the one known as Riverside Square Dance Club. This is appropriately named for it has as its rendezvous the lovely and ancient Thames-side town of Eton (of public school fame). The club's caller, Jack Unwin, is one of the most popular and respected men in English square dancing. Jack has the happy knack of making even the most complete stranger feel perfectly at ease. His club caters to approximately 12 sets every week, which for an English square dancing club is very good attendance.



A few months ago Riverside was threatened by the rock 'n' roll craze. Dancers would come for the first half of the evening and during the interval made their way to the nearest rock 'n' roll club. Quick to recognize the peril to the club, Jack decided that if it was rock they wanted, rock they would have. Thereafter one full hour during the evening was devoted to rock 'n' roll. Not only did Jack thus keep his old members but found many new ones. They came to rock but many decided that square dancing was much more fun. Far from closing down, the club membership increased tenfold, the rock craze is dead and square dancing has once again come into its own at Riverside.

### Golden Goes

The spring of 1957 was a rather sad one in England for British square dancers as it brought an end to the Golden era. I refer, of course, to Cal Golden who, since his arrival in this country in July, 1954, has delighted thousands of square dancers throughout the country by his dynamic personality and calling. Wherever he went Cal was always in great demand. If an announcement was made that Cal would be at a certain club on a certain night, that club could be sure of a bigger-than-average crowd coming along.

Cal was given a wonderful send-off dance before he left. We were sorry to see him go, for over three years he had become almost a legendary figure around the square dance halls. It is our sincere wish that he will return again some day.

Another highlight in our dancing life here was when Bob Osgood visited us to call and conduct some clinics in the fall of 1957. The dancers are still talking about his visit and that of Frank and Carolyn Hamilton, the American round dance teachers whose visit to conduct a one-day institute occurred the same week-end as Bob's big dance at the Albany Street Drill Hall.

Still other Americans who have been an inspiration to all of us dancers who know them are Mildred Buhler, now residing in London, and Lucky Beason of the Air Corps, who has just returned to the United States after also being given a big send-off dance.

The English callers are developing and getting better all the time so we are looking forward to a healthy and happy square dance future in England.



oo ee oo ah ah,  
ting tang walla walla  
bing bang

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THANK YOU FOR and  
THE SUNSHINE**

**WITCH  
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The instrumentals are split onto two records  
and are backed up with two very useable  
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**WITCH DOCTOR/FIT ON A FIDDLE**

**J Bar L 4120**

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Plenty of Time for Fun — Swimming, Boating,  
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### ATTENTION MEN!

For your summer dancing comfort

### POLISHED COTTON WESTERN TROUSERS

two colors—light tan and black  
Sizes 28 thru 34. 36-38-40-42 **\$6.95**

### COOL WESTERN SHIRTS IN DAN RIVER CHAMBRAY

Colors: tan, grey, light blue **\$4.95**

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Fluffy, ruffled dance pants of silky, soft, no-iron dacron, cotton, and nylon batiste with ruffles of nylon tricot. Plus mad money pocket & jeweled comb  
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We have a complete stock of square and round dance records  
and we are dealers for Newcomb P. A. Systems

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## GEMS FROM OTHER PUBLICATIONS

(S.N.C.A. Microphone—Las Vegas, Nevada—January 1958)

...“The first thing the caller must realize is that his obligation is to the dancer — not to himself... he should be concerned with what he has been able to do **FOR** square dancing and **FOR** square dancers—not what has square dancing and, more especially, calling done **FOR** him.”

(Mary Fleischer in Around the Corner — Chicago, Ill.—March 1958)

...“Whatever has happened to good old hospitality committees clubs used to have?... For a job, and I use the word most liberally, that offers so much opportunity to meet and make new friends... The **SMILE**. The easiest expression to achieve and by far the most rewarding. You must *like* meeting folks... Announce guests. **DON'T** forget your guest tabs which you are responsible for... See that all newcomers are dancing unless they prefer to ‘sit’ one out... Last, but not least, let's not forget to say, ‘Good night.’ And you don't have to be on a committee for this. Let's not depend on the hospitality committee for Cheer. It costs nothing but a wee bit of extra energy. **GIVE**... with a **SMILE!**”

(Rusty Tiedeman in Oregon Federation News—Jewell, Oregon—April 1958)

...“Your State Federation is now going to have a dance of the month. It will be chosen by the Area Councils in... alphabetical order. For those in my classification, there will be a dance of the quarter, to be chosen by the editor of the bulletin from the dances of the month in the preceding quarter. If us bumblefeet

## CLUB BADGES

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learn the best dance of the month in each quarter . . . we can be sure it will be played in the succeeding quarter.

"I would like to observe that round dancing is as much of our American dance heritage as square dancing, and a very beautiful and necessary part of the overall dance picture."

("Tad" in Hoedown Lowdown — Boulder, Colo.—April 1958)

"The postman delivered Margaret and me our first Sets in Order magazine the other day. As I read through it, I began to feel a part of a great big world of friendly people. On more than one page in that magazine, I came upon the words, 'Friendship is Square Dancing's Greatest Reward,' which is a pretty meaty phrase. These words made me realize that the many friends we have made among square dancers probably mean more to us than the dancing itself."

### NEW AREA PUBLICATIONS

It is a real joy to be able to report, month after month, on new area publications. It is again an indication of the individual nature of the square dance activity, where each area may have its voice in its publication. In Connecticut the Inter-Club Squares Bulletin is published 6 times yearly by the Conn. Callers' & Teachers' Assn., Inc. It is a mimeo-ed sheet with some meaty reading. Club news, cartoons, editorial comment fill its pages.

In Colorado the Colorado State Square Dance Association Bulletin is also a mimeo-ed sheet, very neat and containing announcements of coming events, editorials, news of the state's various areas. Editor is Ruth (Mrs. Al) Johnson.

### The Language of SQUARE DANCING

Reprints of the "Language of Square Dancing" from the pages of Sets in Order are now available in pamphlet form. This Glossary contains 8 pages of square dance terms and is ideal for teachers and callers to use in beginner classes as a textbook.

15c each (Minimum order of 10) or 10c each in quantities of 100 or more

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### "I FEEL BETTER"

Yes, you callers and dancers too will feel better after you have called or danced this smooth, rhythmic, easy flowing pattern. One of Bob Graham's finest calls, on Bel Mar #5009—Flip

Also new hoedown release July 15th

#5010 POLK COUNTY BREAKDOWN, Key A  
and UP JUMPED THE DEVIL, Key D.

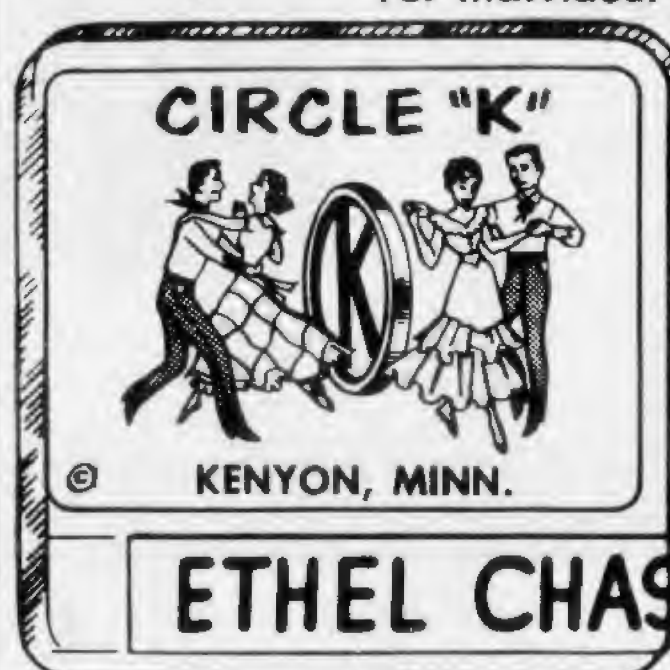
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Never wears out.

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READ THIS BADGE ACROSS THE SET!



60c EACH

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4% Sales Tax must be added to ALL California orders



65c EACH

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## CENTRAL PENNSYLVANIA GOES "WESTERN"

*By Earl and Dorothy Lentz,  
Lock Haven, Pa.*



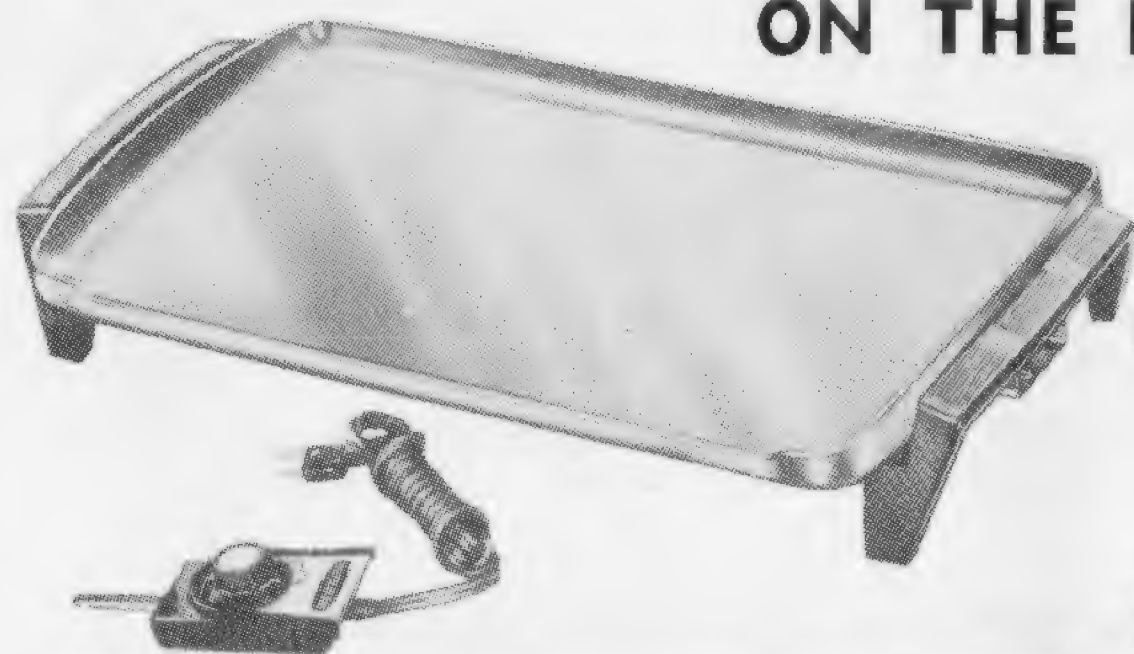
**L**OCK HAVEN, Pennsylvania, long known as the "flyingest" of towns because of the location of Piper Aircraft, is now taking on new stature as a square dancing town. The first anniversary of Western square and round dancing was celebrated last February, with 200 persons active in the program; two more 10-square beginner classes scheduled.

This situation represents a dream come true for Duke and Claire Davies, who discovered the fun of Western type dancing on a Western

tour. They absorbed all they could of this style and took it home to Lock Haven. Here their enthusiasm turned a "potting shed" at Duke's tomato ranch into a square dance hall and here the first dancing began. The nucleus group included George and Toni Schrock and, since George was recreation director of the town,

From these smiles you'd never know that a 10" snow was falling outside the snug square dance hall. These are square dancers of Lock Haven, Pa.; the two with the square dance hearts are Duke and Claire Davies.

## ON THE PREMIUM PLAN...



*Automatic Electric Grill  
With Heat Control*

**HAMBURGERS FOR THE WHOLE CLUB**

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S-8132—"PLATTER PATTERN" B/W  
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Patter calls by Johnny Schultz

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Called by Max Engle with Burton's Wranglers

AVAILABLE ON 45 RPM ONLY

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square dancing was given a real impetus. The first club was Circle 8, followed by Promenaders, Boots and Belles, Village Squares and Country Cousins.

The Central Pennsylvania Callers' Assn. was organized to integrate the program and with Duke as co-ordinator has evolved the Central Pennsylvania Plan. This includes a standard 30-lesson course; ten in each level, beginner, intermediate and advanced, Tween Dances for all levels. Above all fun in learning is stressed. A

proper balance of square and round instruction is included in all levels.

Well-known traveling callers from other areas have been invited in to give the Lock Haven folks new experiences in dancing. Among these are Jim Brower, "Jonesy," Les Gotcher, Cal Golden, Don Armstrong and Joe Lewis. For information on a plan of square dance promotion which has proved eminently successful, write Duke Davies, Co-ordinator C.P.C.A. R.D. #1, Salona, Pa.

# A DIAMOND

*is the caller's best friend*

Now at our less-than-half-price sale everybody can afford a JENSEN diamond stylus for their player. Protect your records ..... outlasts other types 15 to 1. For G.E. cartridge, list price \$25 per side: AMERICAN SQUARES special sale price \$8.00 per side. For most other cartridges, list \$25 per side; our price \$7.50 per side.

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- **Nylon Marquisette Petticoats**  
40 yards around bottom
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*finest quality Cotton Georgette  
no-iron, semi-sheer Zuni Cloth  
imported, ornamental Braids*

Send 25¢ for COMPLETE  
folder with illustrations,  
dress and yardage samples.

FREE on request: Yardage  
samples only of Georgette,  
Zuni and Braids.

**Fern & Faye Fashions**

Dept. 3  
1405 Jewell Ave. Topeka, Kan.

*(Letters, Continued)*

Dear Editor:

As a subscriber to Sets in Order I have just read Marge Frey's article (May, 1958) under the heading of "Hot Potato" and I surely agree with her. We have had the same experience time and again.

I distinctly recall one dance last winter in Tucson, Arizona, where they had a caller from Kansas and a good one, and we had one couple in our set that had never danced. Needless to say we didn't dance that set and left the dance in a bad frame of mind.

I also want to compliment you on your article and picture . . . "Spotlighting a Canadian." My wife and I called on the Lindsays in their home in Edmonton, Canada and they sure entertained us royally . . .

George R. Moudy  
Fort Wayne, Ind.

Dear Editor:

I would like to clarify a confusing situation which has arisen from an advertisement appearing in "Sets in Order." The advertisement

## MAC GREGOR RECORDS

### NEW SQUARE DANCES BY "JONESY"

#818-A—"TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME"

818-B—"HIGHWAYS ARE HAPPY WAYS"

(With Call by "Jonesy")

#819-A—"TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME"

819-B—"HIGHWAYS ARE HAPPY WAYS" (Without Call)



"JONESY"

### ROUND DANCES

#820-A—"KENTUCKY WALTZ"

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All Numbers also available on 45 RPM

MUSIC FOR ALL NUMBERS BY  
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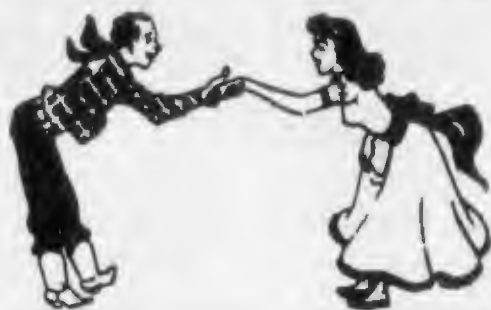


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**CATALOG NO. 1**

Send for new **MASTER RECORD SERVICE CATALOG** — Square & Round Dance records classified alphabetically, albums, books, stationery, P.A. Systems, dancing shoes, plus many other hard to get items.

**WE GUARANTEE SATISFACTION**  
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**CATALOG NO. 2**

Send for new **MIKE'S WESTERN STORE CATALOG** — Nationally advertised brands at Low Prices. Square dance & western clothes, jewelry, boots, dresses, ties, concho belts, also many new original items.

**WE GIVE "S & H" GREEN STAMPS**  
**Home of Mike Michele's Square Dance Barn**

listing authorized official Knothead Representatives does not list anyone from Florida because "Florida Knotheads" are not affiliated with Washington Knotheads in any way. . . We have our own State organization, governed by our charter square. . . We have our own attractive plastic badges; we conduct our own State Convention each year and will continue to operate that way.

Florida Knotheads were set up as a non-profit, honorary organization to promote friendship and fellowship among square dancers.

There have been several inquiries as to why Florida was not listed . . . and we would like everyone to know the reason.

Ruthe Muench  
Tampa, Fla.

**CALLERS' DIRECTORY**

Open Squares, published by the McCartneys in Pasadena, California, has come forth with a new Directory listing callers and musicians in the Southern California area. Send one buck to Box 336-M, Pasadena, Calif.

**A BALLET TYPE SQUARE DANCE SLIPPER**

*The New*  
**PROMENADE  
PUMPS**

**CREATED ESPECIALLY FOR SQUARE DANCING**  
**Once Tried, You Will Want No Other**

- Built in Wedge
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**IMMEDIATE DELIVERY**—When ordering by mail, please send an outline of your foot, and state whether outline was drawn while sitting down or standing.

Enclose Check or Money Order, No COD's. Postage and Handling, 35c. Michigan Residents, add 3% sales tax.

Available with Drawstring or Elastic Around the Top. Please Specify.

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**\$5.95** BLACK or WHITE

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SIZES: 3 to 10  
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### PROMENADER BOOTS

Two-tone brown, black,  
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"Dance with Ease with our New Ballereze!"  
Soft elk upper for longer wear. Sizes 3 1/2-10.  
Slight heel (not a wedge) for better balance.  
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## THE GIRL WHO CAME TO DINNER — AND STAYED TO HAVE A BOUT WITH THE MEASLES!

That was Shirley Johnson, speckled star of this show, on her recent tour with her husband, Caller Bruce. In Tulsa the Johnsons were invited to be guests in the home of John and Norma Davis. While there, Shirley started manifesting signs of the ailment and would have gone back to their motel. The Davises, however, being typically wonderful square dancers, had other ideas. They shuffled their *four children* about, bundled Shirley up in the

most comfortable bed in the house and proceeded to provide the care she needed, so Bruce could go on with the tour. Fortunately, Shirley's good friend, Deen Cummings also of Santa Barbara, California, was with her and could take on some of the necessary nursing duties. A tip of the square dance sombrero to some selfless folks, these Davises of Tulsa!

P.S. Nope, the kids didn't get the measles!

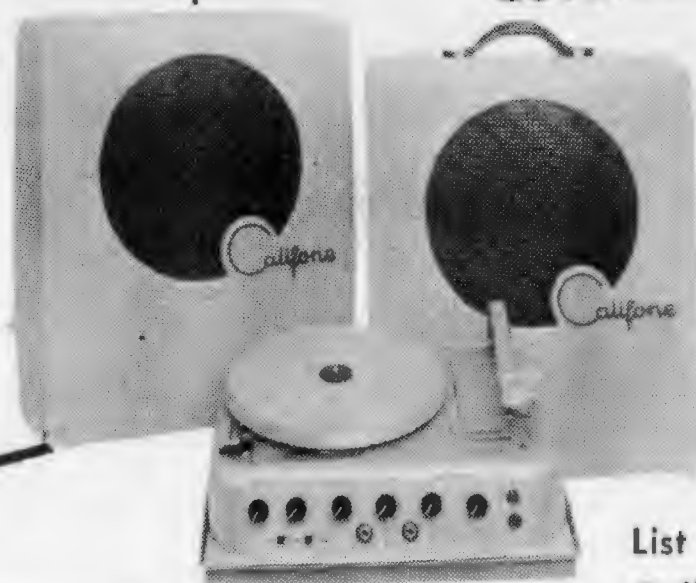
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**Rx** Califone  
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one (1) every  
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Now with new music  
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\$50,000.00

of square dance merchandise under one roof? We have it! Everything from records to paper napkins — Summer weight Western trousers to a stock of 500 Squaw Dresses — Square Dance merchandise **EXCLUSIVELY**

## SQUARE DANCE SPECIALTIES

14600 Grand River — Detroit, Michigan

### Y-KNOTS TO EUROPE

Widening their scope even further, the Y-Knot Twirlers, a group of professional square dancers who have appeared on television and in night clubs, are traveling with a group organized by Actor George Murphy to the Brussels Fair in Belgium. They will be joined in Denver by a troupe of cowboys and cowgirls who do trick riding and plain square dancing. Caller for the Y-Knot Twirlers is Homer Garrett of North Hollywood, California.

### ELECTION TIME

Many areas seem to time their elections for springtime. The Indiana Square Dance Callers' Assn. chose its 1958-59 officers on May 4 at Kokomo. The following are in: Charlie Sanford, "Sherlock" Holmes, Alva Stoneburner, Ivan Leckrone, Ruth Owens, Charlie Rohrer, Keith Ambrose, and Claude Richie.

Then, 'way up in Salt Lake City, the Associated Square Dance Clubs of Utah elected: "Tommy" Thomas, Earl Beck, Drew Whitney, Wendell Taylor and Dorothy Rock. This group sponsored a Spring Dance at the University of Utah with 550 dancers attending.



Treat that Floor Right  
Dance with Safety

22 oz. pkg. SLO-DOWN or 12 oz. pkg. SPEE-DUP post-paid—California, \$1.30; Oregon & Washington, \$1.40  
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Now You Can Do Something About  
It With Assured Safety

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Use The "VELCO" Twins

SLO-DOWN Powder to reduce slipping  
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NO DUST - NO PARAFFIN - NO ABRASIVES

## LEE HELSEL Calls his second Square Dance PARTY ALBUM

S. I. O. 4004 Long Playing

If you're an experienced dancer  
you'll love the challenge

provided by:

WHATCHA CALLIT • NEW PLUCKER  
HURRICANE • JUST TWO • MIXMASTER  
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SASHAY BENDER-BLUNDER  
HESEL'S POPPIN' • CUMSHAW  
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But our CAUTION is that these are tough dances. They are not for beginners, not even for intermediates. The dances are full of things like Cross Trails, Square Throughs and Dixie Chains.

However, once you have mastered these figures, you'll feel the thrill of accomplishment and share in the excitement created by this well known Sacramento, California caller.

at your dealers — \$3.95

**Sets in Order**  
**RECORDS**



# **LOOK CALLERS DANCERS BADGES that "SAY HELLO"**

Any color, shape, style or design — can copy any badge, motif — Send sketch for free club sample.

Large or small orders 5-7 days service

**Satisfaction Guaranteed — Prices 60c & up**

**Also:** Sound Equipment — Carry full stock of Califones, Newcombs, Mikes, Tapes, Monitors, Var. Speed Motors. Square Craft authentic jewelry — Handmade wear for men & women. Write for particulars

Write for our list of Goofy and Fun Badges

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**BOB ROTTMANN — Cedarcrest 3-5527**

**11041 So. Talman Ave., Chicago 43, Illinois**

*The ideal material for*

## **SQUARE DANCE DRESSES COTTON GEORGETTE**

36" wide — yd. \$1.39

Made of imported combed cotton yarns for super sheerness. The woven crinkle is permanent — will never wash out and needs no ironing. Ten colors and black, white.

**Metallic Braids and Rick-Rack** with gold or silver Lurex for proper trimmings on square dance dresses.

SAMPLES ON REQUEST WITHOUT CHARGE

*Orders shipped promptly plus 50c  
for mailing and handling*

Add 4% sales tax in California

Send check or money order to

**FABRIC LANE, INC.**

1423-1427 EAST 14th STREET  
SAN LEANDRO, CALIFORNIA

## **CANADIAN CAPERS**

*Manitoba . . .* In connection with a proposed trip to Hawaii by a group of Canadian dancers last spring, Fortnighters of Winnipeg had a "Hawaiian Night." Dusky maidens in bright grass skirts and leis vied with nondescript beach-combers, camera-clicking tourists, sailors and bathing beauties for picturesque attire.

The "Fun Beach" depicted palms, blue sky and water, dark rugged mountains in the background. Dancing was to the pleasant calling of Margaret Huggins, Bob Latta, Bob Pearson and Les Moran. Margaret, together with Ursula Elwick, Flo Louch, and Iris Moran did special Hawaiian dances. Dance prizes were cocoanuts and pineapples. Subdued colored lights added to the magic of the spell of Hawaii.

At midnight that spell was broken as grass skirts, etc. were replaced by woollen slacks and skirts, parkas and heavy coats to meet the very real Winnipeg weather outside. In the picture you see some of those who "escaped to the Islands" for an evening.



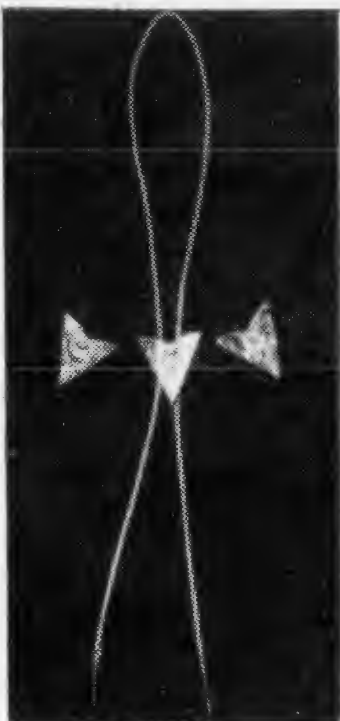
## **HERMAN'S WESTERN SHOP**

**FEATURING —**

Collar Points and Matching Bolo Ties, Nickel Silver points and tie slide — non-tarnishable. Designs are Boots, Bucking Horses, Steerhead, Saddle and Horsehead. Give 1st and 2nd choice. Complete set \$3.50 Postpaid.

Write for free catalogue showing a wide selection of squaw dresses — matching shirt sets — pantalettes — boots — slippers and you name it!

Council Bluffs, Iowa **HERMAN'S WESTERN SHOP** Broadway at 4th  
and the new store in Estes Park, Colorado





*Summerland*  
B R A N D

SQUARE DANCE

# STATIONERY



4 color square dance design and patter.

Stationery 8 1/4" x 6"

18 printed sheets, 8 unprinted sheets and 18 envelopes. Stock No. 251-P.

Per pack . . . . . 89c\*

Note Size 4" x 5"

12 notes and envelopes. Stock No. 252-P.

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\*Please add 35c on orders under \$2.50

**FREE**  
**YOUR CHOICE**  
**OF BAKELITE BADGE**  
with any \$2.50 or more  
combination of  
napkins and  
stationery  
(cash with order)



(Badges shown 1/2 of original size)

DON'T LAUGH  
I MAY BECOME  
YOUR PARTNER

DON'T JUST  
DO SOMETHING  
STAND THERE!

CALLER'S WIFE  
I LIKE TO  
DANCE TOO!

DON'T ASK ME  
I'M ONLY THE  
CALLERS WIFE

KEEP CALM!  
I'M JUST LOST

I'M STUPID  
WHATS  
YOUR EXCUSE?

I DIDN'T GOOF  
I'M JUST LOST

IF YOUR SO SMART  
WHY  
DO YOU GOOF?

ALLEMANDE LEFT  
WHAT'S THAT?

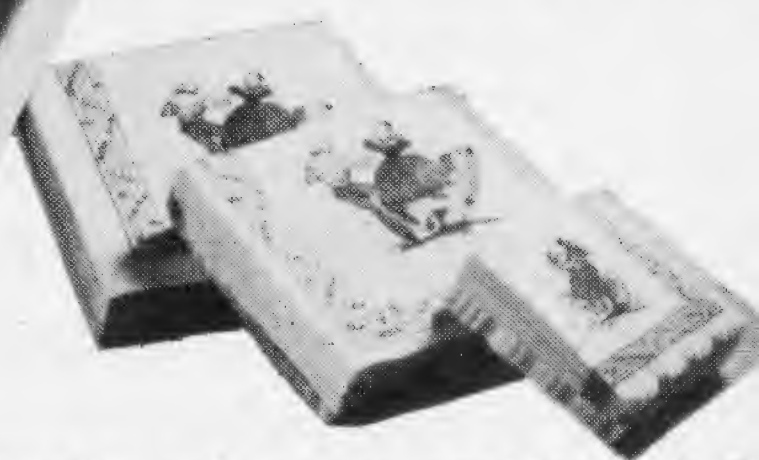
GOOFERS  
PERMIT

HAVE DIPLOMA  
CAN DANCE

DANGER  
LOW  
LEVEL  
DANCER

SQUARE DANCE

# PAPER NAPKINS



Fine quality soft paper napkins with 3 color square dance motifs. Comes in 3 sizes.

**LARGE DINNER SIZE**

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Stock no. 261-P — Per pack — 89c\*

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*Square Dance Square*

SUMMERLAND 2, CALIFORNIA



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HAPPY HOUR	SUNNY HILLS
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All records are 100% guaranteed for exchange, credit or refund. If your order will total more than \$25, dealers may phone us collect. JACKSON 4779, wholesale only.

*If it's "Square Dance" Records - we got 'em*

**SQUARE DANCE DISTRIBUTORS**  
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Photo by Globe and Mail, Toronto

## CANADIAN CAPERS

Ontario . . . "Square Dacing is Fun" was the unanimous conclusion of the 900 dancers at the 10th Spring Festival of the Toronto & District Square Dance Association held May 10 in Toronto. For the first time in 10 years dancers came from as far away as 200 miles without having spent hours on a "mimeographed dance program." With new dancers each year and the experienced dancer ranks increasing, the Association realized that something must be done to keep everyone dancing and happy.

The surprise program was the answer, with the leaders stressing a "course of study" rather than a "course of dances." The 13 club callers knew only the dance they were to call. The program was carefully chosen by the Executive Committee, keeping the scope of dancing in mind.

Never was there such a spirit at a festival—such an intermingling of experienced and "one-year" dancers. A new lease on life has been given the Festival as well as general dancing in the area. The picture herewith captures some of the gay spirit of the evening.

## KNOTHEAD INFORMATION

To become a KNOTHEAD gather up a complete square who are NON-KNOTHEADS, and travel in this prearranged square 100 miles or more one way, (the recognized map mileage to govern between cities or towns) to attend a CLUB or OPEN DANCE. Festivals, Conventions, Institutes or Dancing Classes do not count. There must be a minimum of One Square, (four couples) or more. All additional couples are eligible. You do not have to return the same night.

\*KNOTHEAD information, names of your OFFICIAL STATE REPRESENTATIVE, and application blanks can be obtained from:

**WASHINGTON KNOTHEADS c/o RAY LANG, P. O. Box 686, Bothell, Wash.**

\*Patent Pending





Write for list of TNT  
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by schools for dance instructions  
We carry all Square and Round Dance labels.  
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323 West 14th Street, Houston, Texas



## LATEST RELEASE on BLUE STAR

1515—Briar Patch/Turnpike Special, call by Richard Dick

1516—Same instrumental, Briar Patch Key A<sub>b</sub>,  
Turnpike Special Key G.

### WHAT ARE CALLERS MADE OF?

*By Dot Pepper, San Fernando, Calif.*

Some records in a beat-up case.  
A clock to watch. Can he keep the pace?  
A 'phone that rings clear off the hook  
The minute that the dinner's cooked.  
A calendar filled with scribbled dates.  
Post-cards to dances he'll never make.  
A microphone and a P.A. Set.  
A list of things he'll never get.

A lot of magazines and books.  
To hang up speakers, ropes and hooks.  
A couple of kids and a baby sitter.  
They say, "Who's the man who comes to  
dinner?"  
A wife who loves him and thinks he's tops.  
A call to learn that really "rocks."  
A caller's life is full of fun.  
He knows that it has just begun.  
I like that caller and a "caller's life."  
I'd better — 'cause I'm that caller's wife.

## Sets in Order ORDER FORM

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*(From 1-15 decals include self-addressed stamped envelope. S.I.O. pays postage on 16 or more)					
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(10c each in quantities of 100 or more)					
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**DISTRIBUTOR**  
in the  
square dance field



NATION WIDE SERVICE

—send stamp for brochure

*Square Dance Square*

SUMMERLAND 2, CALIFORNIA

### DANCERS TRAVEL

Square dancers are the traveling-est. Prominent among those attending the Colorado River Square Dance Round-Up at Lost Lake Resort were four squares of Long Beach, California, dancers from the Shooting Stars Club. Morris Sevada of Parker, Arizona, M-C-ed the Friday night dance; Gunner Cosgrove M-C-ed on Saturday night and on Sunday morning, Hollis Martin M-C-ed a Breakfast Dance. Later the group enjoyed a barbecue, and the Long Beach squares drove back across their state.

### KANSAS ROUND DANCE FESTIVAL

Round dancing seems to be Big Time in Kansas, what with the success of the Second Annual Round Dance Festival on April 5 in Emporia. This was sponsored by the busy Kansas Round Dance Assn., Inc. The evening program included 26 familiar dances; 4 Workshop dances presented by Boyd Kopper, Dena Fresh, Joe Urban and Frank Lanning. M.C.'s were Mrs. Fresh, Lanning, Earl Frey and Art Roberts and exhibitions were by Stan and Betty Andrews and the Merry-Go-Rounders.



## Let Your Square Dance Clothier Help You

# Dress for the Dance

### FOR HER



\*VERNIE'S DRESS SHOP  
1010 Westlake Ave. N, Seattle 5, Wash.



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\*COUNT'S WESTERN STORE  
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# GO BIG TIME with the NEWCOMB TR-25AM-4

professional  
callers'  
sound  
system

Top callers in the country use the Newcomb TR-25AM-4. It's versatile. With its four big speakers and powerful 25 watt amplifier the Newcomb TR-25AM-4



will flood a big gym or armory with good clean, clear, danceable music. For small gatherings use only two of the speakers. The TR-25AM-4 is handy. The four speakers and turntable-amplifier pack snugly into three rugged cases. You can "tune it up" to fit your voice and music to the acoustics of the hall. And with the TR-25AM-4 you can use the M-5 Music Monitor to hear what the record is playing—minus the sound of your own voice—without starting a feedback howl. Turntable and mike inputs (2) each have their own tone controls and volume controls. Plays any kind of record—33 $\frac{1}{3}$ , 45, 78—up to 17 $\frac{1}{4}$ " in diameter. And you can regulate the tempo—slow it down so the tenderfeet can keep up with the beat. And talk about high fidelity sound! The TR-25AM-4 comes with a genuine GE magnetic pickup. It has a scratch filter to cut out the hiss from your old favorites. The TR-25AM-4 is safe, rugged, convenient, flexible . . . and above all else, **DEPENDABLE**. In sound, **NEWCOMB** is the name for **DEPENDABILITY**.



## NEWCOMB MUSIC MONITOR

The Model M-5 Monitor reproduces only the music from your TR-25AM-4. It cuts out the sound of your own voice so you can hear the beat without setting up a feedback squeal. The Monitor has its own five watt amplifier, big nine inch oval speaker, and its own tone and volume controls.



## THERE'S A NEWCOMB SOUND SYSTEM JUST RIGHT FOR YOUR NEEDS

The TR-25AM-4 is only one of many Newcomb Sound Systems designed for Professional Callers. Send for complete catalog.

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\_\_\_\_ Send complete catalog of Square Dance Sound Equipment

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**NEWCOMB** . . . first **N** in sound . . . since 1937



# FANCY PANTS

By Hunter and Jeri Crosby, Three Rivers, California

**Record:** Mercury 3006X45 "Fancy Pants"

**Position:** Open, facing LOD.

**Footwork:** Opposite starting M's L. Directions for M.

**Measures**

## INTRODUCTION

**1-4 Wait; 2; Balance Apart, touch; Together, touch;**

## DANCE

**1-4 Walk, 2 Face; Side/Close, Turn/—; Side/Close, Turn/—; Face/Close, Open/—;**

In open pos walk 2 slow steps L, R turning on R to face partner for a two-step facing as both hands touch; continue this solo turn moving LOD (but turning M to R and W to L) in back-to-back fashion; then another two-step around to face partner and on to open pos facing RLOD with inside hands joined. A "lift" is optional on the two-steps.

**5-8** Repeat action of Meas. 1-4 moving RLOD starting outside foot (M's R) and turning in opposite direction to 1-4 — ending in OPEN POS facing LOD.

**9-12 Walk, 2; Step/Close, Step/Brush; Change Sides, 2; Step/Close, Step/Brush;**

In open pos walk LOD L, R; do one fwd two-step with brush and/or Abilene lift facing partner on last ct; change sides with Calif. twirl in 2 slow steps (W turning L under joined hands); finish mvt and face RLOD in open pos with a two-step and brush/lift.

**13-16** Repeat action of Meas. 9-12 moving RLOD starting on outside foot and ending the two-step of meas 16 in CLOSED POS, M's back to COH.

**17-20 Turn Two-Step; 2; 3; 4;**

In closed pos four turning two-steps for 2 complete turns moving LOD and ending M's back to COH.

**21-24 Twirl, 2; 3, 4; Turn Two-Step; Turn Two-Step;**

As M walks four slow steps LOD, W twirls twice R face under joined hands (M's L, W's R: two closed pos turning two steps ending in SEMI-CLOSED POS facing LOD.)

**25-28 Walk, To Closed; Half Pivot, Sidecar; Twinkle/2, 3/Turn; Twinkle/2, 3/Semi;**

In semi-closed pos walk LOD starting M's L, take closed pos on second step as M steps R between partner's feet; do ½ R pivot turn stepping L, R to sidecar pos M on outside facing LOD; do a two-step twinkle in LOD turning to banjo on last ct for two-step twinkle in RLOD with W turning R to semi-closed facing RLOD on last ct.

**29-32** Repeat action of meas 25-28 moving RLOD and ending in OPEN POS.

DANCED THRU THREE TIMES plus ending in butterfly pos M's back to COH.

**Side/Behind, Side/—; Side/Behind, Side/—; Turnaway/2, 3/Chug;**

After two back-balances LOD then RLOD a solo turnaway M to L, W to R with 3 steps and a CHUG with feet together.

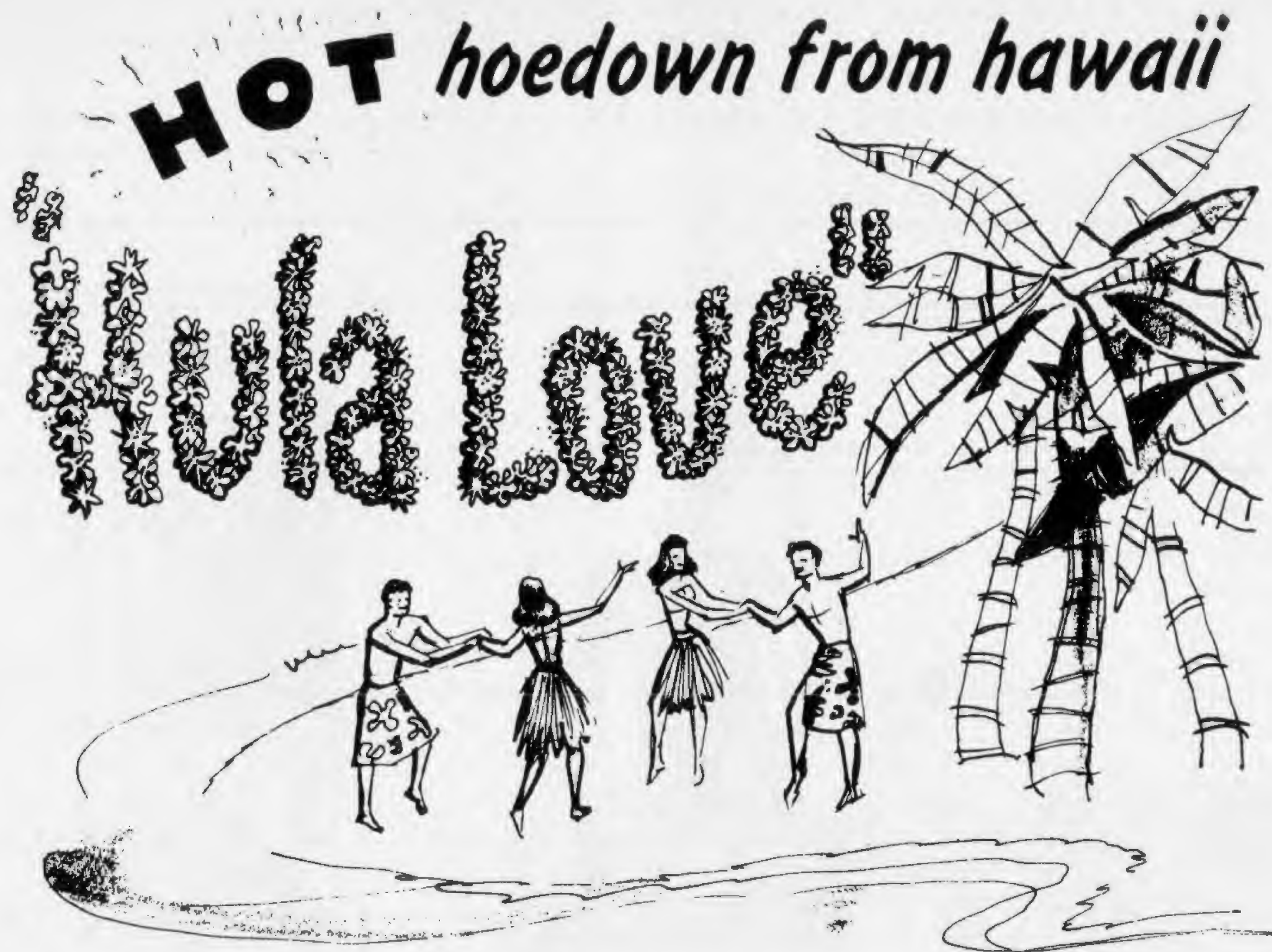
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## SQUARE GEM

Summer outdoor dances call for special treatment of cement and black-top surfaces. Add to the old formula of Spangles, white corn meal, powdered soapstone, etc., the gimmick used at the California State Convention at Disneyland recently. Small rubber beads the size of pinheads, the waste product from a tire retreading concern, formed an excellent surface over the blacktop. Spread on not too thickly, the rubber transformed the surface into quite a smooth dancing area.

---





Pardon our boasting - but here is a lil' ol' square dance that's just sure to captivate and fascinate every last one of you. It's a FUN dance like only RUTH STILLION could put together and BRUCE JOHNSON'S calling makes it smooth and exhilarating - like a ride on a surf board at Waikiki. The SUNDOWNERS BAND strummed their ukeleles and whacked their drums like crazy on the music. If you thought "HONEY-COMB" was great - just try this!

It's a "flip" record, with calls on one side and the instrumental on 'tother side - and it will be available from your favorite record dealer by J U L Y 15th.

No. 4469 (45 r.p.m.)

*Thank-You*

for your fine reception of our new 45 r.p.m. releases. Both dancers and callers have been quick to see the advantages of their small size, light weight and superlative playing qualities. In company with other leading square and round dance record producers, Windsor is indeed pleased with your acceptance of this important forward step.

**Windsor Records**  
*"JUST FOR DANCING"*





*"You really want my honest opinion of that square dance chemise thing?"*

## **ASILOMAR is full for this year!**

Yes, we reached our capacity some weeks ago and are maintaining a waiting list for the July 27th session. For you who would like to attend in 1959, the tentative dates are:

WINTER SESSION — FEBRUARY 15-20, 1959

SUMMER — JULY 19-24 and JULY 26-31, 1959



**Sets in Order**

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